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A PERFORMER'S GUIDE TO BAROQUE VOCAL ORNAMENTATION
AS APPLIED TO SELECTED WORKS OF
GEORGE FRIDERIC HANDEL

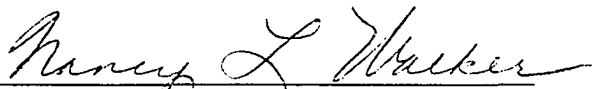
by

Karen Anne Greunke Brittain

A Dissertation Submitted to
the Faculty of The Graduate School at
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Doctor of Musical Arts

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Approved by



Dissertation Advisor

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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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BRITAIN, KAREN ANNE GREUNKE., D.M.A. A Performer's Guide to Baroque Vocal Ornamentation As Applied To Selected Works of George Frideric Handel. (1996) Directed by Dr. Nancy Walker. 257pp.

This document is intended as a practical resource for singers seeking stylistically appropriate information concerning ornamentation in George Frideric Handel's (1685-1759) solo vocal works. Principles of Italian Baroque vocal ornamentation and Handel's own vocal ornamental style are presented in narrative form and are illustrated through the author's own ornamentation of selected Handel arias.

A performer's guide of this type is needed for singers because the few modern editions of Handel works available with suggestions for ornamentation provide very little discourse on style and performance practice. The general texts which cover the subject of Baroque performance practice can be intimidating in length and detail for the singer interested in those aspects of ornamentation which relate directly to the solo vocal art, and even more specifically to Handel. While all musicians should have a broad general knowledge of Baroque performance practice, there is a particular need for a more concise instructional manual for the purpose of informing the modern singer about ornamentation in the vocal works of Handel.

This document, a performing edition of selected Handel arias ornamented in appropriate styles with accompanying supportive research, is intended to help fill the need for such a performer's guide. In this document, an introduction to eighteenth-century Italian Baroque vocal ornamentation precedes an investigation into Handel's own vocal ornamental style as seen in manuscripts to which he added ornamentation. Other

eighteenth-century contemporaries' ornamentation of his works, including that of some of his own singers, is also examined. Several soprano recitatives and arias of varying compositional styles and dramatic qualities from the genres of cantata, opera, and oratorio illustrate this author's perception of Handelian ornamentation technique.

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CHAPTER 1

INTRODUCTION

Purpose

This document is intended as a practical resource for singers seeking stylistically appropriate information concerning ornamentation in George Frideric Handel's (1685-1759)¹ solo vocal works. Principles of Italian Baroque vocal ornamentation and Handel's own vocal ornamental style are presented in narrative form and are illustrated through the author's own ornamentation of selected Handel arias.

A performer's guide of this type is needed for singers because the few modern editions of Handel works available with suggestions for ornamentation provide very little discourse on style and performance practice. The general texts which cover the subject of Baroque performance practice can be intimidating in length and detail for the singer interested in those aspects of ornamentation which relate directly to the solo vocal art, and even more specifically to Handel. Research in the area of vocal ornamentation is often presented from the musicologist's point of view and not from that of the performer. While all musicians should have a broad general knowledge of Baroque performance practice, there is a particular need for a more concise instructional manual for the

¹This is the spelling of Handel's name which he eventually adopted in England (Winton Dean, *The New Grove Handel*, with a Work-List by Anthony Hicks, The Composer Biography Series (New York: W.W. Norton & Company, 1982), 1. Any other spellings of Handel's name used in this document, such as in the Chrysander or German editions, are exactly as printed in the particular source cited.

purpose of informing the modern singer about ornamentation in the vocal works of Handel.

Handel is one of the most frequently performed Baroque composers, especially since the oratorio *Messiah* (1742)² enjoys enduring popularity; yet many singers do not know the type or extent of ornamentation that is appropriate in his works. Scores with suggestions for authentic Handelian ornamentation are very rare, and those which contain suggestions frequently offer too little to give a complete picture of how one should proceed. Of the few scores available, *Messiah* receives most of the attention.

For example, Watkins Shaw's 1992 edition of *Messiah*³ provides suggestions for ornamentation, both by the editor's hand and from mid-eighteenth-century manuscripts of the work. This is a valuable score for performance, yet the reason why there are copious figurations for some arias and minimal embellishments for others is not immediately apparent. These important editorial details are only very briefly mentioned in the Preface to the edition, which leaves singers with an incomplete understanding about the ornamentation style. This score contains no discussion to aid the singer in developing a knowledge about Baroque ornamental performance practice; however, Shaw's companion volume to the performance score provides a few pages of the briefest notes about ornamental practice.⁴

²Unless otherwise noted, all dates of Handel's works provided in this document will be the date of the first performance as listed in Dean, The New Grove Handel.

³Watkins Shaw, ed., Handel: *Messiah*, Novello Handel Edition (London: Novello and Company Limited, 1992).

⁴Watkins Shaw, A Textual and Historical Companion to Handel's *Messiah* (London: (continued...))

A twentieth-century singer seeking examples of Handelian style would not automatically know that Handel preferred modest embellishment as opposed to flamboyant Italianate indulgences. Examples of ornamentation such as those found in the Watkins Shaw edition spark a singer's interest in the subject of authentic performance practice, but may send mixed messages about when or when not to ornament because the style presented is not completely consistent, in that ornaments are included in some arias but not in others. In this author's opinion, today's singers would benefit from a performer's guide to Baroque vocal ornamentation which includes Handel arias from several genres ornamented in the appropriate styles.

Knowledge of authentic performance practice for today's singer should be presented in a thorough, well-researched format aimed at developing a working knowledge of ornamentation techniques. Sample ornamented arias should be carefully chosen with regard to tempo, form, and dramatic character in order to facilitate typical illustrations of ornamentation style. This document, a performing edition of selected Handel arias ornamented in appropriate styles with accompanying supportive research, is intended to fill a need for such a performer's guide. In this document, an introduction to eighteenth-century Italian Baroque vocal ornamentation will precede an investigation into Handel's own vocal ornamental style as seen in manuscripts to which he added ornamentation. Other eighteenth-century contemporaries' ornamentation of his works, including that of some of his own singers, will also be examined. Several soprano

(...continued)

Novello Publishing Limited, 1965), 204-10.

recitatives and arias of varying compositional styles and dramatic qualities from the genres of cantata, opera, and oratorio will illustrate this author's perception of Handelian ornamentation technique.

Status of Related Research

Eighteenth-century Baroque vocal ornamentation is an area in which much research has been done, primarily in the last quarter-century. The available research is so vast and scattered, however, that many singers choose not to engage in the necessary study to decide intelligently on an appropriate style of ornamentation in a given work. No single work has been written as a practical, yet comprehensive, guide to eighteenth-century Baroque vocal ornamentation from a singer's point of view. No single work discusses Handelian ornamentation practice with respect to the various genres of opera, oratorio, and cantata, and the implications for differences in ornamentation style inherent in these genres. The following survey of the status of research in the area of Baroque, and in particular Handelian, vocal ornamentation will afford some sense of the amount and kind of material available.

There are several landmark works on the subject of Baroque performance practice which encompass both vocal and instrumental ornamentation. Robert Donington's The Interpretation of Early Music: New Version⁵ and A Performer's Guide to Baroque Music⁶ are comprehensive resources. The Performer's Guide encapsulates some of the

⁵Robert Donington, The Interpretation of Early Music: New Version (London: Faber and Faber, 1975).

⁶Robert Donington, A Performer's Guide to Baroque Music (New York: Charles
(continued...))

more detailed information provided in the lengthy The Interpretation of Early Music and addresses both instrumentalists and vocalists. The Interpretation of Early Music is an extensive work which discusses all aspects of Baroque performance practice. Topics discussed include attitudes towards authenticity in performance, present and future implications for authentic performance practice, national styles, expression, accidentals, all types of ornamentation (including discussions of early and late Baroque practices), accompanimental considerations, tempos, rhythm, dynamics, and instruments. It also includes copious appendices, notes, and a lengthy select bibliography. Brief musical examples (usually from Baroque instrumental treatises or scores) are provided for each ornament discussed. Solo vocal considerations are mentioned in the midst of much instrumental information.

Frederick Neumann's recent general study, Performance Practices of the Seventeenth and Eighteenth Centuries,⁷ includes a discussion of Baroque tempo, rhythm, dynamics, articulation, and phrasing. Almost half of this important work is devoted to ornamentation, both instrumental and vocal. Neumann's research is synthesized into more of a flowing narrative than Donington's (which often cites Baroque treatises), and individual composers' styles are frequently discussed, including brief notes on Handel's Italian style which included English influences. An interesting but brief discourse on

(...continued)
Scribner's Sons, 1973).

⁷Frederick Neumann, Performance Practices of the Seventeenth and Eighteenth Centuries, with the assistance of Jane Stevens (New York: Schirmer Books, An Imprint of Macmillan Publishing Company, 1993).

national styles of improvisation is also included. Neumann's detailed Ornamentation in Baroque and Post-Baroque Music. With Special Emphasis on J. S. Bach,⁸ is one of the most thorough studies devoted solely to ornamentation available, and it includes German, French, and Italian styles with plentiful notes and musical examples. This book also contains a helpful "Selective Glossary of Terms and Symbols," an extensive bibliography, and a detailed index. Neumann occasionally mentions Handelian ornamentation with respect to his national style characteristics, and such ornaments as trills and grace notes.

Arnold Dolmetsch's pioneering work, The Interpretation of the Music of the XVIIth and XVIIIth Centuries Revealed by Contemporary Evidence⁹ (first published in 1915) must also be mentioned as a landmark study of performance practice. Jean-Claude Veilhan's The Rules of Musical Interpretation in the Baroque Era (17th--18th Centuries)¹⁰ is an excellent, albeit brief, general resource because much of the narrative is in the form of quotations and musical examples (many in facsimile reprint) from numerous Baroque treatises.

⁸Frederick Neumann, Ornamentation in Baroque and Post-Baroque Music. With Special Emphasis on J. S. Bach (Princeton: Princeton University Press, 1978).

⁹Arnold Dolmetsch, The Interpretation of the Music of the XVIIth and XVIIIth Centuries Revealed by Contemporary Evidence, 2d ed., revised, Handbooks for Musicians Series, ed. Ernest Neuman (London: Oxford University Press, 1969).

¹⁰Jean-Claude Veilhan, The Rules of Musical Interpretation in the Baroque Era (17th--18th Centuries) Common to All Instruments According to Bach, Brossard, Couperin, Hotteterre, Monteclair, Quantz, Rameau- d'Alembert, Rousseau, etc., trans. John Lambert (Paris: Alphonse Leduc & Cie, 1979).

Dissertations on the subject of ornamentation include Joan E. Smiles's detailed "Improvised Ornamentation in Late Eighteenth-Century Music: An Examination of Contemporary Evidence"¹¹ and Edward Foreman's "A Comparison of Selected Italian Vocal Tutors of the Period ca. 1550 to 1800."¹² Foreman's comparison of vocal tutors covers a very broad time-span by examining a few select examples of the different types of vocal tutors written in the period ca. 1550-1800, such as the "singing-manuals," "preface-type," "ornament-type," or "compendium-type" instruction books. Both dissertations are general resources which compile and compare information from primary sources, although Smiles's work is more instructional to twentieth-century musicians seeking specific knowledge of ornamentation. Austin Baldwin Caswell, Jr.'s two-volume work, "The Development of 17th-Century French Vocal Ornamentation and Its Influence Upon Late Baroque Ornamentation-Practice. *A Commentary Upon the Art of Proper Singing, And Particularly with Regard to French Vocal Music* by Benigne de Bacilly" serves as both translation and commentary upon an important seventeenth-century French tutor from the time of Lully.¹³ Putnam Aldrich's three-volume dissertation, "The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical

¹¹Joan E. Smiles, "Improvised Ornamentation in Late Eighteenth-Century Music: An Examination of Contemporary Evidence" (Ph.D. diss., Stanford University, 1976).

¹²Edward Vaught Foreman, "A Comparison of Selected Italian Vocal Tutors of the Period ca. 1550 to 1800" (D.M.A. diss., University of Illinois, 1969).

¹³Austin Baldwin Caswell, Jr., "The Development of 17th-Century French Vocal Ornamentation and Its Influence Upon Late Baroque Ornamentation-Practice. *A Commentary Upon the Art of Proper Singing, And Particularly with Regard to French Vocal Music* by Benigne de Bacilly," 2 vols. (Ph.D. diss., University of Minnesota, 1964).

Ornamentation,"¹⁴ must be mentioned as one of the pioneering works in the field of Baroque performance practice, as it contains a comprehensive discussion of the placement and performance of the *agrément*s. Aldrich's study thoroughly compares the essential graces of French, German, English, and Italian ornamentation practices for the entire Baroque period. The work examines and lists extensive bibliography of primary source materials from each country.

Scholarly journals also provide a rich source of research material on various aspects of Baroque ornamentation, such as the obligatory ornaments of trill, mordent, and *appoggiatura*, or embellishment techniques including cadenzas and other "free" ornamentation. Two articles which discuss the Baroque *appoggiatura* in recitative are Winton Dean's "The Performance of Recitative in Late Baroque Opera,"¹⁵ and Edward Downes's detailed "*Secco* Recitative in Early Classical Opera Seria (1720-1780)."¹⁶ Other journal articles cover a broader scope, such as Robert Greenlee's study, "Dispositione di voce: Passage to Florid Singing,"¹⁷ which discusses vocal performance practice of the early Baroque, and Joan E. Smiles's documented article, "Directions for

¹⁴Putnam Calder Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation," 3 vols. (Ph.D. diss., Harvard University, 1942).

¹⁵Winton Dean, "The Performance of Recitative in Late Baroque Opera," Music and Letters 58 (October 1977): 389-402.

¹⁶Edward O. D. Downes, "*Secco* Recitative in Early Classical Opera Seria 1720-1780," Journal of the American Musicological Society 14 (Spring 1961): 50-69.

¹⁷Robert Greenlee, "Dispositione di voce: Passage to Florid Singing," Early Music 15 (February 1987): 47-55.

Improvised Ornamentation in Italian Method Books of the Late Eighteenth Century,"¹⁸ which concentrates on Italian vocal and instrumental ornamentation styles in the period following Handel's death.

A few articles discuss less frequently addressed Baroque ornamentation topics such as dynamics and the vocal vibrato. An excellent article on the subject of dynamics in Baroque music is David Boyden's "Dynamics in Seventeenth- and Eighteenth-Century Music," in Essays on Music in Honor of Archibald Thompson Davison by His Associates,¹⁹ which proposes that dynamic variation in instrumental music developed from a desire to imitate the dynamic possibilities of the human voice. Frederick Neumann has written several articles on the subject of the vocal vibrato including, "Choral Conductors' Forum--More on Authenticity: Authenticity and the Vocal Vibrato," in American Choral Review.²⁰ and "The Vibrato Controversy" in Performance Practice Review.²¹ By far the largest study on vibrato in Baroque music is Greta Moens-Haenen's, Das Vibrato in der Musik des Barock: ein Handbuch zur Auffuehrungspraxis

¹⁸Joan E. Smiles, "Directions for Improvised Ornamentation in Italian Method Books of the Late Eighteenth Century," Journal of the American Musicological Society 31 (Fall 1978): 495-509.

¹⁹David D. Boyden, "Dynamics in Seventeenth- and Eighteenth-Century Music," in Essays on Music in Honor of Archibald Thompson Davison by His Associates (Cambridge, Mass.: Harvard University Department of Music, 1957), 185-93.

²⁰Frederick Neumann, "Choral Conductors' Forum--More on Authenticity: Authenticity and the Vocal Vibrato," American Choral Review 29 (Spring 1987): 9, 13-17.

²¹Frederick Neumann, "The Vibrato Controversy," Performance Practice Review 4, no. 1 (Spring 1991): 14-27.

fuer Vokalisten und Instrumentalisten.²² This extensive study discusses the technical and interpretive aspects of vibrato for vocalists and instrumentalists.

Articles which discuss ornamentation and performance practice specifically in the works of Handel are less numerous than those which are more generally focused and relate to various composers of the period. Some Handelian articles include Elizabeth Roche's study, "Handel's Appoggiaturas: A Tradition Destroyed,"²³ John Spitzer's "Improvised Ornamentation in a Handel Aria with Obligato Wind Accompaniment,"²⁴ (which deals with a nineteenth-century performer's manuscript), Ellen Harris's "Integrity and Improvisation in the Music of Handel,"²⁵ and Thomas Goleeke's brief survey of proper Handelian ornamentation style, "Ornamenting Handel: Like Seasoning a Meal: A New Look at the Old Style."²⁶ Goleeke's article is intended to be a help to modern-day singers, but is disappointing in its brevity, lack of scholarly detail, and the paucity of thorough musical examples. David Lasocki and Eva Legêne have written an excellent three-part article on Handelian ornamentation entitled "Learning to Ornament Handel's

²²Greta Moens-Haenen, Das Vibrato in der Musik des Barock: ein Handbuch zur Auffuehrungspraxis fuer Vokalisten und Instrumentalisten [Vibrato in Baroque music: a handbook of performance practice for vocalists and instrumentalists] (Graz: Akademische Druck-und Verlagsanstalt, 1988).

²³Elizabeth Roche, "Handel's Appoggiaturas: A Tradition Destroyed," Early Music 13 (August 1985): 408-10.

²⁴John Spitzer, "Improvised Ornamentation in a Handel Aria with Obligato Wind Accompaniment," Early Music 16 (November 1988): 514-22.

²⁵Ellen T. Harris, "Integrity and Improvisation in the Music of Handel," The Journal of Musicology 8 (Summer 1990): 301-15.

²⁶Thomas Goleeke, "Ornamenting Handel: Like Seasoning a Meal: A New Look at the Old Style," NATS Journal 47, no. 1 (September/October 1990): 15-18.

Sonatas Through the Composer's Ears."²⁷ It is aimed at recorder players, but is applicable to any melodic instrument, including the human voice. This article makes interesting comparisons of plain and elaborated melodies of both instrumental (including keyboard) and vocal melodies from the solo cantatas.

Festschriften (collections of articles in honor of noted scholars by their colleagues and former students, or collections of articles in honor of a particular event) on the subject of Baroque vocal ornamentation are also illuminating. George Beulow's article, "A Lesson in Operatic Performance by Madame Faustina Bordoni," in A Musical Offering. Essays in Honor of Martin Bernstein²⁸ discusses one of Handel's own soloist's embellishments of a particular aria. The volume Opera & Vivaldi contains several notable contributions to the topic of Baroque ornamentation, including Howard Mayer Brown's article, "Embellishing Eighteenth-Century Arias: On Cadenzas"²⁹ (which contains some enlightening musical examples), and Mary Cyr's "Declamation and Expressive Singing in Recitative."³⁰ Cyr's article discusses the often neglected topics of speed, accent, and emphasis, as well as ornamental embellishment beyond the usual

²⁷David Lasocki and Eva Legêne, "Learning to Ornament Handel's Sonatas Through the Composer's Ears." Parts 1-3. *American Recorder* 3 (February 1989): 9-14; 3 (August 1989): 102-6; 3 (November 1989): 137-41.

²⁸George J. Beulow, "A Lesson in Operatic Performance by Madame Faustina Bordoni," in A Musical Offering. Essays in Honor of Martin Bernstein, ed. E. H. Clinkscale and C. Brook (New York, 1977), 79-96.

²⁹Howard Mayer Brown, "Embellishing Eighteenth-Century Arias: On Cadenzas," in Opera & Vivaldi, ed. Michael Collins and Elise K. Kirk (Austin Tex.: University of Texas Press, 1984), 258-76.

³⁰Mary Cyr, "Declamation and Expressive Singing in Recitative," in Opera & Vivaldi, 233-57.

appoggiature in both Italian and French recitative of the eighteenth century. Michael Collins thoroughly discusses the information available from primary Baroque sources concerning cadential rhythms, structure, and *appoggiatura* at recitative cadential points in his article, "Cadential Structures and Accompanimental Practices in Eighteenth-Century Italian Recitative," also in Opera & Vivaldi.³¹

Primary sources on Baroque vocal ornamentation are indispensable, and numerous ones are available in English translation. Since Handel's ornamental style was most closely derived from the Italian Baroque operatic tradition and was influenced by his English contemporaries' tastes, works which discuss those styles are of the greatest interest to today's singers. The Italian style is discussed in Pier Francesco Tosi's Opinioni de' cantori antichi, e moderni (1723), which was soon translated into a widely circulated English edition by Galliard (1742).³² This treatise became a standard work in Handel's lifetime and is indispensable to an understanding of Italian Baroque vocal performance practice. It is now available in a new translation by Edward Foreman which contains a facsimile of the original 1723 printing, definitions of unfamiliar eighteenth-century terms, and brief biographical notes on all names mentioned therein.³³

³¹Michael Collins, "Cadential Structures and Accompanimental Practices in Eighteenth-Century Italian Recitative," in Opera & Vivaldi, 211-32.

³²Tosi, Pier Francesco. Opinioni de' cantori antichi, e moderni 1723; 2nd ed., trans. J. E. Galliard as Observations on the Florid Song (1743; reprint, London: W. Reeves, 1905).

³³Pierfrancesco Tosi, Opinions of Singers Ancient, and Modern or Observations on Figured Singing, trans. Edward Foreman, Masterworks on Singing Series, Vol. 6 (Minneapolis, Minn.: Pro musica press, 1986). In this document, quotations by Tosi will usually be from Foreman's translation, except for those often-repeated quotes for which Galliard's translation contains the most familiar wording.

English-language works of significance include The Singer's Preceptor, or Corri's Treatise on Vocal Music (1810),³⁴ by Domenico Corri, and Richard Mackenzie Bacon's Elements of Vocal Science: Being A Philosophical Enquiry Into Some of the Principles of Singing (1824),³⁵ each of which was originally published in the early nineteenth century, but written from the viewpoint of one schooled in the Italian Baroque tradition. These two works were also edited for recent editions by Edward Foreman, who includes clarifying footnotes and brief biographical sketches of persons mentioned in the text. Francesco Geminiani's A Treatise of Good Taste in the Art of Musick (1749)³⁶ was published in London during Handel's lifetime and was reprinted this century in facsimile. It contains brief ornamental instruction in what was considered "good taste" for both vocalists and harpsichordists in fourteen ornaments such as the trill (shake) and the *appoggiatura*, and dynamic considerations such as *mesa di voce*, *piano* and *forte* singing. The noted eighteenth-century musical historian Charles Burney provided valuable insight into the performance practice of his age in several publications including A General History of Music: From the Earliest Ages to the Present Period (1789).³⁷

³⁴Domenico Corri, "The Singer's Preceptor, or Corri's Treatise on Vocal Music," 2 vols. (1810; reprint, 2 vols. in 1, in The Porpora Tradition, Masterworks on Singing Series, ed. Edward Foreman, vol. 3, N.p.: Pro musica press, 1968).

³⁵Richard Mackenzie Bacon, Elements of Vocal Science: Being A Philosophical Enquiry Into Some of the Principles of Singing (1824); ed. with notes and introduction by Edward Foreman, Masterworks on Singing Series, vol. 1 (Champaign, Ill.: Pro Musica Press, 1966).

³⁶Francesco Geminiani, A Treatise of Good Taste in the Art of Musick (ca. 1749; reprint, with an introduction by Robert Donington, New York: Da Capo Press, 1969).

³⁷Charles Burney, A General History of Music: From the Earliest Ages to the Present Period (1789), 2 vols. (1789); New ed. with critical and historical notes by Frank Mercer

Although Handel's ornamentation practice was rooted in the Italian style, other works shed light on the Baroque ornamental practices of his French and German contemporaries which influenced Handel's keyboard ornamentation and general compositional technique. A few important works deserve mention, such as Jean-Baptiste Bérard's L'Art du chant: dédié a Mme De Pompadour³⁸ (1755) (translated with commentary, bibliography, and facsimile reprint of musical exercises), Julianne Baird's excellent recent translation of Johann Friedrich Agricola's Anleitung zur Singkunst (1757),³⁹ and Johann Joachim Quantz's Versuch einer anweisung die flöte traversiere zu spielen (1752)⁴⁰ (which provides insight into instrumental as well as vocal ornamentation practices).

A few articles which focus on the known extant manuscript examples of ornamentation in Handel's own autograph (or that of his copyists) are of great interest to one studying Handelian vocal ornamentation. They include James S. and Martin V. Hall's article, "Handel's Graces,"⁴¹ which thoroughly discusses the few vocal works

(New York: Harcourt, Brace and Company, 1935; reprint, New York: Dover Publications, Inc., 1957).

³⁸Jean-Baptiste Bérard, L'Art du chant: dédié a Mme De Pompadour (1755; trans. with commentary by Sidney Murray, Milwaukee, Wis.: Pro musica press, 1969).

³⁹Julianne Charlotte Baird, "Johann Friedrich Agricola's Anleitung zur Singkunst (1757): A Translation and Commentary," 2 vols. (Ph.D. diss., Stanford University, 1991).

⁴⁰Johann Joachim Quantz, On Playing the Flute [Versuch einer anweisung die flöte traversiere zu spielen] (1752; reprint, with translation, introduction and notes by Edward R. Reilly, London: Faber and Faber, 1966).

⁴¹James S. and Martin V. Hall, "Handel's Graces." Handel Jahrbuch. 2d ser., no. 3 (1957): 25-43.

known at the time the article was written (1957) to have been ornamented by Handel himself. Autograph sources of Handel's own ornamentation are scarce, but a handful of significant examples have been discovered. Winton Dean has edited a set of Three Ornamented Arias⁴² by Handel, which are selections from the opera *Ottone* (1723) with Handel's own ornamentation. Dean discusses another aria ornamented in Handel's own handwriting, the only surviving fragment from the opera *Amadigi di Gaula* (1715), in his chapter, "Vocal Embellishment in a Handel Aria," in Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer, on His Seventieth Birthday.⁴³ Examples of Handel cadenzas that were added to his vocal scores are rare. Handel composed two very brief cadenzas for the oratorio *Samson* (1743) which Chrysander printed in the preface of his edition.⁴⁴

In recent years, various eighteenth-century keyboard transcriptions of Handel opera arias have been discovered that display ornamented melodies. Although these ornaments were not meant to be sung, they are examples of those used in the eighteenth-century, and those in Handel's own hand provide indications of the kind and extent of ornamentation of which he approved. Patrick Rogers surveys the known keyboard

⁴²Winton Dean, ed., G. F. Handel: Three Ornamented Arias (London: Oxford University Press, 1976).

⁴³Winton Dean, "Vocal Embellishment in a Handel Aria," Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer, on His Seventieth Birthday, ed. H. D. Robbins Landon in collaboration with Roger E. Chapman (London: George Allen and Unwin Limited, 1970), 151-59.

⁴⁴Friedrich Chrysander, "Preface," in Samson: An Oratorio by George Frederic Handel, vol. 10 of The Works of George Frederic Handel, ed. Friedrich Chrysander (1861; reprint, Ridgewood, N.J.: Gregg Press, Incorporated, 1965), v-vi.

transcriptions in his article, "A Neglected Source of Ornamentation and Continuo Realization in a Handel Aria,"⁴⁵ and Chrysander published William Babell's eighteenth-century harpsichord arrangements in Vol. 48 of The Works of George Frederic Handel.⁴⁶

Works containing authentically inspired Baroque ornamentation for the modern singer are scarce, but since 1991, Alfred Publishing Co. has begun issuing editions of Baroque arias with extensive ornamental suggestions, although none are Handel arias. These editions include excellent historical, textual, and pronunciation notes, but the only instructions for ornamentation provided include a few pages on basic style characteristics of the Baroque and Classical periods and Italian singing. The editions include 26 Italian Songs and Arias: An Authoritative Edition Based on Authentic Sources and Italian Arias of the Baroque and Classical Eras, both edited by John Glenn Paton.⁴⁷ While Paton's ornamental suggestions in the arias are stylistically correct, they often remain somewhat rudimentary because these editions are designed with student singers in mind.

The sources available with suggestions for ornamentation in Handel works mostly deal with *Messiah*. John Tobin's book, Handel's Messiah: A Critical Account of the

⁴⁵Patrick J. Rogers, "A Neglected Source of Ornamentation and Continuo Realization in a Handel Aria," Early Music 18 (February 1990): 83-91.

⁴⁶William Babell, "William Babell's Arrangements," in A Miscellaneous Collection of Instrumental Music for the Organ, Orchestra, Chamber, and Harpsichord by G. F. Handel, vol. 48 of The Works of George Frederic Handel, ed. Friedrich Chrysander (N.d.; reprint, Ridgewood, N.J.: Gregg Press, Incorporated, 1965), 210-43.

⁴⁷John Glenn Paton, ed., 26 Italian Songs and Arias: An Authoritative Edition Based on Authentic Sources (Van Nuys, CA: Alfred Publishing Co., Inc.), 1991; and John Glenn Paton, ed., Italian Arias of the Baroque and Classical Eras (Van Nuys, CA: Alfred Publishing Co., Inc.), 1994. Both volumes are available in either medium-high or medium-low editions, and each can be purchased with a cassette or compact disc recording of the piano accompaniment.

Manuscript Sources and Printed Editions⁴⁸ contains a chapter entitled, "Style in Performance," which provides many of that author's own vocal ornamental suggestions. Tobin's embellishments for *Messiah* are very interesting, but are more appropriate to an operatic style than English oratorio. As previously mentioned, Watkins Shaw's newest edition of *Messiah* includes editorial ornamental suggestions, some ornamentation from the mid-eighteenth-century "Goldschmidt" and "Matthews" MSS, and Handel's own trill indications. This mixture of sources and suggestions provides a somewhat confusing example for the modern singer, however. The score of the oratorio *Semele* (1744) edited by Anthony Lewis and Charles Mackerras⁴⁹ contains some excellent suggestions for solo vocal ornamentation, but this edition is permanently out-of-print. The best resource for the modern singer which contains Handel arias fully ornamented in the Baroque style is Peter Wishart's complete set of arias from *Messiah*, *Messiah Ornamented*.⁵⁰ which is currently in print. Wishart's embellishments are stylistically correct for the operatic style of the period, but not necessarily for the oratorio style, although they are more modest

⁴⁸John Tobin, "Style in Performance," in *Handel's Messiah: A Critical Account of the Manuscript Sources and Printed Editions* (New York: St. Martins Press, 1969), 96-121.

⁴⁹George Frederic Handel, *Semele: An Opera*, libretto by William Congreve, ed. Anthony Lewis and Charles Mackerras (London: Oxford University Press, 1971).

⁵⁰Peter Wishart, *Messiah Ornamented: An Ornamented Edition of the Solos from Handel's Messiah* (London: Stainer and Bell, 1974).

than those in Tobin's book.⁵¹ Notably, the brief introductory remarks by all these editors do little to educate singers in how to ornament arias by themselves.

As noted above, today's research, with the exception of the large general texts on ornamentation, often focuses on only one aspect of ornamentation, such as the *appoggiatura*, cadenzas, or recitative cadences. Winton Dean lamented this fact in his address to the Handel Tercentenary conference in 1985, noting that Handel research (until the 1980s) was in a neglected state. Dean said that most articles (in the 1980s) were still written dealing with "marginal matters" or were "rearming" old ideas "from which all savour has long since boiled away."⁵² Towards the end of the 1980s, however, more articles were written containing practical suggestions for solo performance such as the Lasocki and Legêne series of articles for recorder players. Books and articles have long been focused on Baroque performance practice, yet information is just beginning to be presented in a more useful manner for practicing musicians.

This document examines the various details discussed in many of these sources that relate to proper Handelian vocal ornamentation and that are necessary in order to help today's singer engage in stylistically appropriate Handelian singing. This information is presented in the form of a performer's guide with embellished arias as examples of this author's perception of appropriate ornamentation in Handel's vocal

⁵¹See the section entitled "Performance Practice" in Chapter 3 of this document for further discussion on the distinction between the amount of embellishment appropriate in the Italian and English operas, cantatas, and oratorios.

⁵²Winton Dean, "Scholarship and the Handel Revival, 1935-1985," in Handel: Tercentenary Collection, ed. Stanley Sadie and Anthony Hicks (Ann Arbor, Mich.: UMI Research Press, 1987), 2.

works. The realization of stylistic ornamentation in selected soprano recitatives and arias from the genres of chamber cantata, opera, and oratorio provides an example of a practical application of the research and seeks to inspire other singers to experiment in this neglected area of the vocal art.

CHAPTER 2

EIGHTEENTH-CENTURY ITALIAN BAROQUE VOCAL ORNAMENTATION

In order to understand how to ornament Handel's music, one must first know something about the various ornamental techniques and devices of the late Baroque. The ornamental style which is most applicable to Handel's music is derived from a mixture of Italian, English, German, and French models, although it is most heavily centered in the florid Italian vocal technique of the late Baroque. This Italianate style of embellishment is used in all of his solo vocal music, albeit with varying degrees of intensity. The following discussion is intended to provide the modern-day singer with a basic working knowledge of late Italian Baroque vocal ornamentation practice.

The Doctrine of Affections

In the Baroque era, composition and ornamentation were both influenced by an attempt to express emotions through musical means. This practice was known as the "doctrine of affections," or *Affektenlehre*. A composer could use tempo, rhythm, harmony, and melody to symbolically represent certain emotions. A piece of music usually had one general *Affekt* or overall emotion to convey, but particular words could be musically emphasized as well. Musical means were used to denote particular emotions such as joy, happiness, love, sorrow, fear, or sadness.

Through ornamentation, singers could enhance the *Affekt* of arias and particular words. Although frequent "ornamental abuses," including excessive ornamentation for

personal vocal display, were often recorded by Baroque writers on music, the enhancement of the emotion of the moment in support of the general *Affekt* was one of the primary objectives of ornamentation. Attempts to convey the emotion and meaning of the text (as was so important in English oratorio) were influenced by this practice of displaying ornamentation of a corresponding character.⁵³ The use of the term *Affekt* in this document refers to the overriding Baroque concept of *Affektenlehre*.

The Obligatory Graces

"Ornamentation" and its synonym, "embellishment," are terms which are used interchangeably throughout this document. They are broad terms, and each can be defined as the process of varying or decorating the composer's original melody with small figurations of regular patterns and/or large additions of figurations in irregular patterns. The more precise term, "ornament," represents one of the small figurations of a regular pattern. Some of these ornaments achieved prescribed forms which were termed "obligatory" for the Baroque performer. Quantz called them the "essential graces,"⁵⁴ and they were often not notated in the music. It was common practice to use these ornaments in all genres. The "essential graces" which most often concern the solo singer are the *appoggiatura*, the trill, and the mordent. According to Giambattista Mancini (1716-

⁵³Putnam Aldrich, "The 'Authentic' Performance of Baroque Music," in Essays on Music in Honor of Archibald Thompson Davison by His Associates (Cambridge, Mass.: Harvard University Department of Music, 1957), 169-71.

⁵⁴Quantz, 91. Although Quantz was a German, and his treatise was published in the mid-eighteenth century, his ornamentation rules and practices were rooted in the Italian tradition, and many of the basic ideas are applicable to the late Baroque period and Handel's vocal works.

1800) these ornaments are "so necessary, that without them it [song] becomes insipid and imperfect, since from these alone it acquires its highest prominence."⁵⁵

The *Appoggiatura*

Definition

The term "*appoggiatura*" comes from the Italian verb, *appoggiare*, which means "to lean." This "leaning" characteristic defines the *appoggiatura*. By occurring on the beat, an *appoggiatura*, which is a non-chord tone, creates a dissonance with the underlying harmony that must then be resolved by moving on to the principal melodic note. *Appoggiature* can move up or down either by step or leap, but they must occur on the beat.⁵⁶

Types

Long *Appoggiatura*

Figure 1 shows various types of long *appoggiature* by step (as represented by "little notes")⁵⁷ and their performance. These *appoggiature* are characterized as "long"

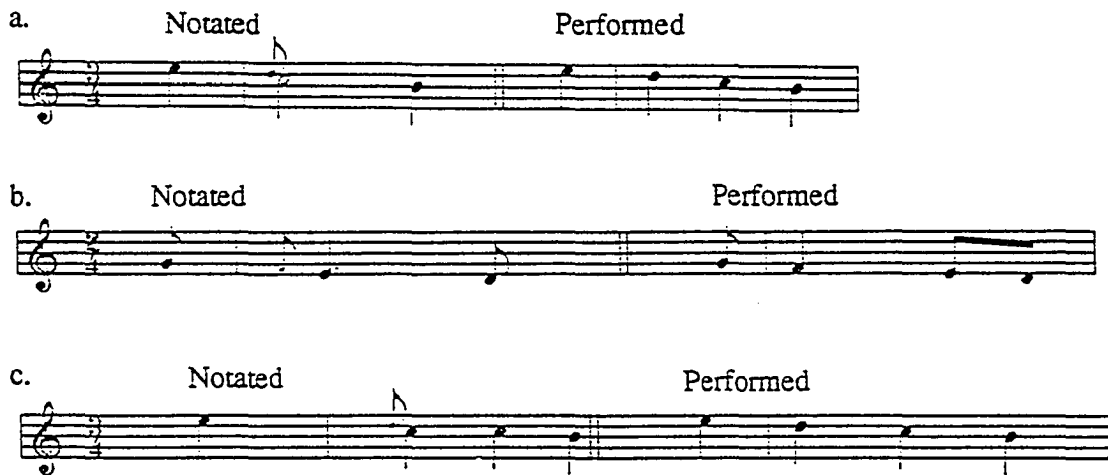
⁵⁵Giambattista Mancini, Pensieri, e Riglessioni pratiche sopra il canto figurato (1774), 97, as quoted in Foreman, 58.

⁵⁶Donington, The Interpretation of Early Music: New Version, 198-99. See also, Dean, "The Performance of Recitative in Late Baroque Opera," 393.

⁵⁷This author will borrow Frederick Neumann's frequently-used term, "little notes," for use in this document (Neumann, Ornamentation in Baroque and Post-Baroque Music, 7). "Little notes" will be used in this document to refer to those notes in a printed or autograph score which are smaller than regular-sized note-heads. Ornamental additions were frequently designated by composers in the Baroque era by insertions of these tiny notations, or by various prescribed symbols (such as the
(continued...)

because they take a large proportion of the value of the note they adorn. In Handel's era, the length of the long *appoggiatura* became somewhat standardized. The *appoggiatura*'s length (as well as a subtle vocal dynamic stress) emphasized the characteristic dissonance. Long *appoggiature* usually received half the length of an undotted main note (Fig. 1a), and two-thirds of the length of a dotted main note, Fig. 1b). When an *appoggiatura* was to be inserted into a melodic line where two notes of the same value were involved, the *appoggiatura* took the value of the entire first note (Fig. 1c). In 6-8 or 6-4 time when two notes were tied together with the first note dotted, the *appoggiatura* became the value of the first dotted note⁵⁸ (Fig. 1d)

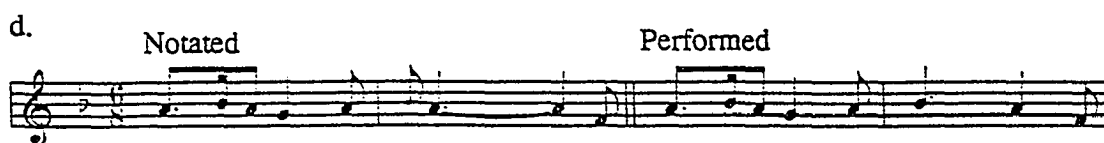
Fig. 1. Long *appoggiatura* (author's examples)



(...continued)

commonly recognized "tr" for trill). Composers used little notes when adding ornamentation to previously copied scores or in order to show ornamental notes in an autograph score. Different scholars use various terms for these ornamental additions, such as "little notes," "tiny notes," "grace notes," etc.

⁵⁸For rules on *appoggiatura* usage, see Donington, *The Interpretation of Early Music: New Version*, 201-3, and Quantz, 95.



Short *Appoggiatura*

In addition to the commonly used long *appoggiatura*, Baroque performers sometimes used the short *appoggiatura*. As its name implies, the short *appoggiatura* was of shorter duration than the long *appoggiatura* and was sung or played very quickly so that the main note lost very little of its value (unlike the long *appoggiatura*).⁵⁹ The short *appoggiatura* was notated by the composer with little notes in the written score more often than the long *appoggiatura*; but the long *appoggiatura* (almost always improvised) was the type most commonly used in solo vocal music.

Placement

When *appoggiature* were not notated, their placement was left up to the discretion of the performer. Dean notes that *appoggiature* were "presumably omitted because they implied a tonic-dominant or other harmonic clash which was against strict rules but allowed—even encouraged—in practice."⁶⁰ This dissonance was the *appoggiatura's* defining characteristic—a leaning or suspended quality. Singers emphasized the harmonic importance by length of the dissonance and by subtle dynamic

⁵⁹Donington, *The Interpretation of Early Music: New Version*, 206-7.

⁶⁰Dean, "The Performance of Recitative in Late Baroque Opera," 393.

intensity on each *appoggiatura*. Context (principal note values, tempo, text, *Affekt*) was the determining factor in the placement of *appoggiatura*.

Appoggiatura in Recitative

In Baroque cantata, opera, and oratorio recitative, there were standard places where *appoggiature* were not only appropriate, but obligatory. It was standard Baroque vocal practice to fill in the interval of a third at cadence points (Fig. 2a), which was known as the *appoggiatura* "by step," as well as to use a descending fourth cadential *appoggiatura* (Fig. 2b). When discussing recitative, the term "cadence" refers not only to the ending cadence of the piece, but also to the ends of internal musical and textual phrases.

Fig. 2. *Appoggiatura* usage in recitative (excerpts from Handel's *Semele*)⁶¹

a. *Appoggiatura* by step

Notated	Performed

b. Descending fourth cadential *appoggiatura*

Notated	Performed

⁶¹These excerpts, and all subsequent excerpts from Handelian works unless otherwise cited are notated as in the Chrysander edition. See Bibliography for full reference on these volumes.

Appoggiatura in Aria

Placement of *appoggiatura* in arias was done with greater freedom than in recitative. It was standard practice to insert them in many (usually unnotated) instances, but too many *appoggiatura* in one aria were considered just as unsuitable as too few. An *appoggiatura* was often inserted as follows: 1) in place of the first note where two successive notes of the same value and/or same pitch occurred; 2) before long tones of consonant pitch; 3) between pitches in order to fill in successive intervals of the third (to create a scale passage, thus resembling passing tones); 4) at internal cadence points; and 5) before and/or after cadential trills.

Appoggiature were not placed haphazardly without regard to meter or beats within the measure. C.P.E. Bach provided the following directions for a performer's placement of *appoggiatura* according to metrical and cadential conditions (all figure references to C.P.E. Bach's work refer to his own figure numbering as printed within this document's Figure 3).⁶² The duration of these *appoggiatura* followed the rules listed above for length. In duple meter the long *appoggiatura* can be placed either on the down beat (Fig. 3, 70a) or the up beat (Fig. 3, 70b). In triple meter *appoggiatura* should only occur on the down beat (Fig. 3, 71), and then only before comparatively long notes.⁶³

⁶²C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, vol. 1, 1753, vol. 2, 1762, trans. and ed. William J. Mitchell, 2 vols. in 1 (New York: W. W. Norton & Company, Inc., 1949), 89. Although these directions were originally intended for keyboard players, they represent a good general summation of *appoggiatura* usage and are equally applicable to vocal music of the era.

⁶³If *appoggiatura* are being used to fill in the intervals of the third (as in passing note fashion), however, they may be placed on other beats of the measure.

Appoggiature may be placed at cadence points, both internal and final. Often they are placed before closing trills (Fig. 3, 72a), "half cadences" (internal cadences) (Fig. 3, 72b), caesuras (Fig. 3, 72c), fermatas (Fig. 3, 72d), and before final cadential notes, whether preceded by a cadential trill (Fig. 3, 72e) or without a cadential trill (Fig. 3, 72f). C.P.E. Bach notes that an ascending *appoggiatura* placed before the final cadential note is much better after a cadential trill (Fig. 3, 72e) than a descending *appoggiatura*, which he describes as "weak" (Fig. 3, 72g). Bach also notes that slow dotted notes may benefit from *appoggiature* (Fig. 3, 72h).

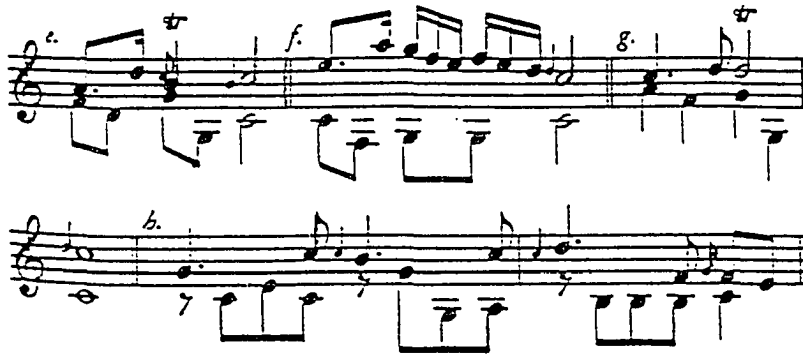
Fig. 3. Cadential *appoggiature* (C.P.E. Bach, 89)

Figure 70

Figure 71

Figure 72

The image displays five systems of musical notation, each with a treble and bass staff. The first system (Figure 70) contains two examples: (a) an ascending appoggiatura before a trill, and (b) a descending appoggiatura before a trill. The second system (Figure 72) contains two examples: (a) an ascending appoggiatura before a half cadence, and (b) a descending appoggiatura before a half cadence. The third system shows an ascending appoggiatura before a caesura. The fourth system shows an ascending appoggiatura before a fermata. The fifth system shows an ascending appoggiatura before a final cadential note with a trill. The sixth system shows an ascending appoggiatura before a final cadential note without a trill. The seventh system shows a descending appoggiatura before a final cadential note. The eighth system shows an ascending appoggiatura before a slow dotted note.



The above examples designate musical considerations for the placement of *appoggiature*. Text and general *Affekt* of an aria also played an important role in their placement in Baroque vocal music. Many Baroque writers commented on the inherently tender sentiment of the *appoggiatura*. It was especially appropriate in arias about love, longing, religious solemnity, and pastoral subjects. *Appoggiature* were particularly suited to such arias described as the "pathetic" by Baroque writers, and in such arias, an *appoggiatura* placed on a word of particularly intense meaning, such as "heart," "love," or "pain," produced the desired effect of longing by the suspension created. *Appoggiature* were highly suited to the slower arias, but they could be used to good effect in fast joyful arias at cadence points and for florid embellishment.

The *appoggiatura* was inappropriate in arias that required emotions such as anger or cruelty, or subjects such as tyranny, majesty, and strength, although a well-placed *appoggiatura* at cadential points in this type of aria was permissible, and even encouraged. A widespread use of *appoggiature* in arias such as these created less angular melodic lines and more harmonic suspensions, thereby lessening the strength of the composed melody. Mancini wrote of the appropriateness of *appoggiatura* placement and intended *Affekt*:

With all of this the scholar is advised not to use these [*appoggiature*] except in cantilena and in suitable expressions, since these embellishments do not have a place everywhere; And [*sic*] far too many, ignoring these precepts, abuse them. To prove me right it is enough to go into the theater to hear a man or a woman, for example, in an aria of invective, singing with great fervor for the action, accompanying with an *appoggiatura* such words as *Tyrant*, *Cruel*, *Implacable*, and so forth, and ruining therewith the good order of the exclamation.⁶⁴

The Trill

Definition

The next "obligatory" ornament is the cadential trill with its accented upper-note preparation. It was a principal ornament of the Baroque singer's art. Mancini extolled the virtues of the trill in his well-known quotation, "O trill! Sustenance, decoration, and life of singing!"⁶⁵ Pier Francesco Tosi (ca. 1654-post 1732), in his highly esteemed treatise, Observations on the Florid Song (1723), commented upon the trill's importance to a singer's technique:

Whoever has a fine *Shake* [trill], tho' wanting in every other Grace, always enjoys the Advantage of conducting himself without giving Distaste to the End or Cadence, where for the most part it is very essential; and who wants it, or has it imperfectly, will never be a great Singer, let his knowledge be ever so great.⁶⁶

A trill is the rapid fluctuation of two notes: a principal note and its upper (or more rarely the lower) auxiliary. The upper auxiliary note could be a half step ("shake

⁶⁴Giambattista Mancini, Practical Reflections on Figured Singing, 1774 and 1777 ed. compared, trans., and ed. Edward Foreman, *Masterworks on Singing Series*, vol. 7 (Champaign, Ill: PRO MUSICA PRESS, 1967), 43.

⁶⁵*Ibid.*, 48.

⁶⁶Tosi (Galliard), 42. Whereas Galliard translated Tosi's reference to "Cadenze" as "Cadence," Foreman translated it as "cadenzas," an interpretation which quite changes the meaning of the passage (Tosi [Foreman], 25).

minor") or a whole step ("shake major") above the principal note, whichever was diatonically correct.⁶⁷ The trill was considered obligatory at cadences, and was not often indicated in the score. After ca. 1720 an introductory *appoggiatura* (notated by a little note) was often inserted by the composer to indicate the auxiliary starting pitch of the trill. In this case, the trill began on the upper auxiliary note, which then alternated with the principal note for its duration. In musical context, however, the upper note on occasion precedes the main note on which there is to be a trill. Handel did not always designate the pitch on which he wished the trill to begin, and scholars do not agree as to whether Handel's trills should begin on the principal note or its auxiliary. Baroque composers and theorists of the Italian school provided little indication about trill execution, a reticence that presumably indicates that such details were left to the improvisatory gifts of the performer. According to Frederick Neumann, Handel's trills may be begun on the principal note or the upper auxiliary note:

generally, the Handel performer will not often go wrong in choosing a main-note design when the trill is approached from below or from its upper neighbor, a main-note or grace-note design on a repeated note, a grace-note trill on a descending third, and an *appoggiatura* trill with or without support on a cadence. Suffixes often have to be supplied since Handel practically never indicated them.

In matters of the trill as well as all other ornaments, small and large, Handel in true Italian manner showed his indifference to matters of detail by delegating most of the executive authority to the performer. For his trills, there is no reason to assume the existence of restrictive rules.⁶⁸

⁶⁷This terminology is used by Purcell, Tosi, and Galliard (Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries," 260).

⁶⁸Neumann, Ornamentation in Baroque and Post-Baroque Music. 358.

Today's singers should realize that the upper auxiliary note should receive most of the dynamic stress, which causes the principal note to function as a type of "resolution" to suspension created.⁶⁹


Suffixes

Neumann's reference to a "suffix" refers to the ending portion of a trill. In standard Baroque practice, there were two common ending patterns for trills that could be notated by the composer or left to the performer's discretion. The "turned" ending (Fig. 4a) used the lower auxiliary note just before the cadence. The second common ending involved the insertion of an "anticipation" note just before the final cadential note (Fig. 4b). When notated, both the turned and anticipation note trill endings are often given longer note values than should be sung. The turned ending should be sung at the same speed as the notes of the trill, and the anticipation ending may be delayed and shortened after the trill, depending on the overall tempo of the piece and the speed of the trill.


Fig. 4. Trill suffixes (excerpts from Handel's *Messiah*)

a. "Turned" ending

Notated
(Prestissimo)



Performed



⁶⁹Donington. *The Interpretation of Early Music: New Version*, 236.

b. "Anticipation" note ending

Notated
(Adagio)

for He is like a re - fi - ner's fire.

Performed

for He is like a re - fi - ner's fire.

Speed

In Handel's England, the speed of a trill, or the actual number of beats or pulsations in the trill, fluctuated according to the tempo of the piece and the length of the main note (as well as according to the skill of the performer). According to Richard Mackenzie Bacon (1776-1844), "The English certainly vary the velocity of the shake agreeably to the accent of the song to which it is appended, or the nature of the sentiment. But they seldom or never use a few turns very slowly made."⁷⁰ It is known that the English favored a very even pulsation, and that the number of beats could be 4, 8, 12 (for dotted main notes), or even 16, depending upon the above factors of main-note

⁷⁰Bacon, 56. Bacon was a literary man and amateur musician who provides a sophisticated look at early nineteenth-century London. His style is remarkably astute and knowledgeable about musical philosophy and practice in England, and he mentions the performance practice of Handelian vocal music frequently. Bacon was unprejudiced towards native English singers, which was not the case with many eighteenth and early nineteenth-century English writers, who usually complimented the Italian singers to the detriment of the English.

length and tempo.⁷¹ Tosi referred to many possible abuses of speed, clarity, and pitch of the trill, which today's singer should heed:

That which is beat with an uneven Motion disgusts; that like the quivering of a Goat makes one laugh; and that in the Throat is the worst: That which is produced by a Tone and its third, is disagreeable; the slow is tiresome; and that which is out of tune is hideous.⁷²

Today's singer should also strive for clarity and evenness in pulsations, as well as precise pitch and tuning, regardless of the value of the principal note.

Types

Tosi's Designations

Tosi designated eight separate kinds of trills, including the "shake major" and "shake minor" mentioned above, the "short shake" (a fast and short trill for "brisk and lively airs"), the "slow shake" (which he negatively describes as an "affected waving," like a slow wobble), the "redoubled shake" (which interpolates a lower auxiliary pitch into the midst of a trill with the upper auxiliary), and the "shake with a beat" (a trill inserted into fast florid passages). Tosi also mentions the "rising" and "descending" trills which he says are "no longer in Vogue," and "ought rather to be forgot."⁷³ Those trills that Tosi described as no longer in fashion for the times or that he considered the result of poor vocal technique such as the "rising," "descending," and "slow" shakes respectively, would best be omitted from Handel's music today. The "shake major,"

⁷¹Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries," 276.

⁷²Tosi (Galliard), 48.

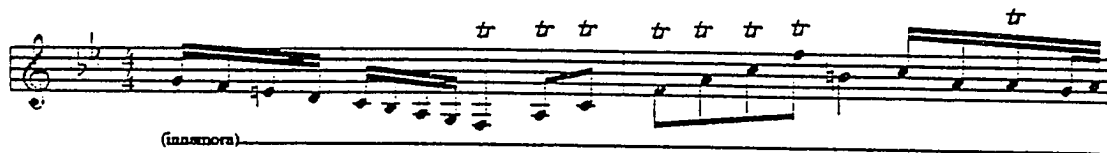
⁷³Ibid., 43-47.

"shake minor," "short shake," "redoubled shake." and the "shake with a beat" can, and should, be cultivated for use in Handel's music today, as they were used and favorably described in his own era.

Strings of Trills

Trills may be used on successive notes, creating a "string" of trills, as each trill fills out the entire duration of a principal note (Fig. 5). This effect, if overused, may sound excessive and should be reserved for highly florid arias and happy themes.

Fig. 5. String of trills in a cadenza passage from Farinelli's ornamentation of "Quell'usignolo" from Geminiano Giacomelli's opera, *Merope* (excerpt from Franz Haböck, A. *Die Kunst de Cavaliere Carlo Broschi Farinelli. B. Farinellis berühmte Arien*, vol. 1 of *Die Gesangskunst der Kastraten* [Vienna: Universal Edition, 1923], 144)

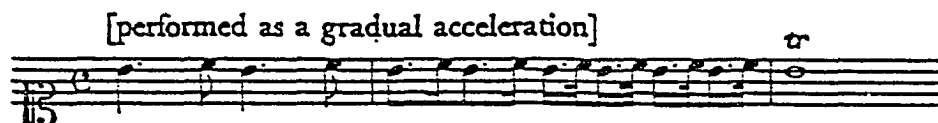


Ribattuta

Another variation of the standard trill is the *ribattuta*, a slowly accelerating trill which gradually takes the form of an ordinary trill (Fig. 6). This type of trill should be reserved for passages where the principal note value is very long, or for use in a cadenza. Sheila Allen notes that a *ribattuta* was often performed on a *tenuta* (a note which was sustained throughout several measures).⁷⁴

⁷⁴Sheila Marie Allen, "German Baroque Opera (1678-1740) with a Practical Edition of Selected Soprano Arias" (D.M.A. diss., University of Rochester, 1974), 98.

Fig. 6. *Ribattuta* (Johann Mattheson, *Vollkommene Capellmeister*, Hamburg [1739], as printed in Donington, *The Interpretation of Early Music: New Version*, 255)



Half-trill

A trill at rapid speeds sometimes becomes what is commonly referred to as a "half-trill" (Fig. 7a). A "half-trill" is a trill which starts on the upper auxiliary, but the upper auxiliary note is not substantially prolonged, and the trill ends on the principal note. At rapid speeds, a "half-trill" cannot truly be executed, and the ornament actually becomes an inverted, or upper mordent (Fig. 7b). This is often the case in florid vocal music.

Fig. 7. Half-trills (Donington, *The Interpretation of Early Music: New Version*, 250).

a. Regular half-trill

b. Rapid half-trill



Placement

A trill is one of the most important ornaments for today's singer to learn in order to effectively perform Baroque music. Music without trills in the Baroque era was regarded as plain and uninteresting. Trills were considered obligatory as preparation for Baroque cadences in arias, and singers should not omit them today. They should

certainly be placed at the cadences that end major sections of arias and may also be placed at some internal cadences of less finality. Trills may also be used at other points of textual and musical emphasis, such as in cadenzas, on long held notes, or in the midst of repeated figure passages where extra embellishment is desired. Trills may be used frequently in cantata, opera, and oratorio singing. Fixed ornaments such as trills are more appropriate decoration for Handel's oratorios than copious free embellishment. Bacon even commented about how "bald and meagre" Handel's oratorio songs were without them.⁷⁵ Baroque writers did acknowledge that a poor trill is no substitute for a good trill, however, and today's singers should take this advice by Anselm Bayly (ca. 1719-1794), "The singer, 'till he hath acquired a good shake, had better not attempt any, but save appearances by ending with an aspirated appoggiatura, or short turn."⁷⁶

The Mordent

The mordent is another ornament often referred to as "obligatory." A mordent is a simple rapid alternation of a principal note with its lower auxiliary note on the beat (the inverted mordent uses the upper auxiliary). A mordent can have one, two, or even multiple repercussions, although a single repercussion is the most common in vocal music. Mordents, regular and inverted, can occur at many points throughout an aria,

⁷⁵Bacon, 56.

⁷⁶Anselm Bayly, A Practical Treatise on Singing and Playing With Just Expression and Real Elegance (London: J. Ridley, 1771), 54. Bayly was a respected priest and writer on music. In his Practical Treatise he acknowledged Tosi's Observations and his indebtedness to its precepts (1).

anywhere a flourish or emphasis is desired on a particular word. They are not relegated to cadential points.

Notation

In the Baroque era composers often used confusing symbols to notate *appoggiature*, mordents, trills, and other fixed ornaments such as the turn. Each country had different systems of notation, with the French having the most highly developed and specific. The following is a brief overview of the most common types of symbols used in English and Italian ornamentation and in Handel's music. It should be restated, however, that these obligatory graces were most often not notated, and their placement was left up to the discretion and imagination of the performer.

Baroque composers would sometimes notate both long and short *appoggiature* by the insertion of little notes⁷⁷ alongside the principal note heads (as in Fig. 1), but long types were usually not notated. When little notes were used by the composer, the value of the little note could reflect the length of the *appoggiatura* itself, but not always, as composers were not consistent.⁷⁸ Composers could use eighth, sixteenth, and thirty-second notes as little note *appoggiatura* designations. The smaller the note value, the shorter the *appoggiatura* it might represent. Handel used little notes rarely, and almost no *appoggiature* in his vocal music were notated for the performer.

⁷⁷See note 57.

⁷⁸Neumann refers to them as "unmetrical little notes" (Neumann, Ornamentation in Baroque and Post-Baroque Music, 7).

Mordents and trills were also notated in a similar, seemingly arbitrary fashion. The figure \mathcal{M} over a principal note sometimes signified a mordent with a single alternation, and the figure \mathcal{M}' could denote a mordent with two or more alternations.⁷⁹ Trills could also be designated by these symbols or similar ones, as well as the symbol *tr*, which is still used in modern notation. Handel's aria, "Ombra cara" (from *Radamisto*, 1720) was ornamented by an eighteenth-century contemporary with multiple signs such as \checkmark and + which most likely stood for both mordents and trills or turns.⁸⁰ Fixed ornaments such as these, however, were rarely notated in Baroque music for the singer. Handel notated a few cadential trills with the symbol *tr*, but his indications for trills were few and scattered, and his little note designations of *appoggiature* and other small ornaments were few. *Appoggiature*, trills, and mordents may or may not be signified by a symbol, but this in no way means these obligatory ornaments should be omitted from the music.

⁷⁹See the following resources which include excellent tables of ornaments employed in the Baroque period: Neumann, *Ornamentation in Baroque and Post-Baroque Music* (detailed listing of ornament symbols, 591-604); and Robert Donington, "Ornaments," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 20 vols. (London: Macmillan Publishers Limited, 1980): 13:827-67. The most comprehensive table of ornament symbols and their execution is found in vol. 3 of Aldrich's mammoth dissertation, "The Principal Agréments of the Seventeenth and Eighteenth Centuries."

⁸⁰J. Merrill Knapp, "Handel and the Royal Academy of Music, and Its First Opera Season in London (1720)," *Musical Quarterly* 45 (April 1959): 165-66. The aria printed in this article is more thoroughly discussed in Chapter 3 of this document.

"Free" Ornamentation

Definition

In addition to the obligatory ornaments, eighteenth-century ornamentation also included embellishments of a much freer style. This "free" ornamentation included improvised scales and embellishments of a less prescribed or fixed nature than the "obligatory" graces. These embellishments were purely melodic in function in contrast to the harmonic function of the obligatory *appoggiatura* and cadential trill.

"Divisions," or "diminutions," are the terms commonly used when referring to additional embellishments to the composer's original melodic line in which larger note values are broken up into smaller note values. The familiar quick-tempo arias from Handel's oratorio *Messiah*, such as "Rejoice greatly," contain many sections of fully composed divisions. The term, "divisions" is often confused and used interchangeably with the term "*passaggi*." The terms "*Passaggi*," "passages," "*coloratura*," and "*fioritura*" are some of the numerous synonyms for florid embellishment that refer both to ornamentation of the composer's original melody in the form of divisions placed on long note values, and to the addition of new material which lengthens the composer's original melodic line by such means as transitional passages that link phrases, introductory material leading into new phrases, and/or ornamentation on a fermata (a *cadenza*).⁸¹ Divisions are actually a subspecies of *passaggi*, and both terms will be used according to this subspecies hierarchy in this discussion of free ornamentation.

⁸¹Neumann, Performance Practices of the Seventeenth and Eighteenth Centuries, 510-11.

Articulation

Marked

In florid ornamental passages, Baroque singing utilized one of two distinct methods of vocal articulation: 1) the "marked," or 2) the "gliding," in contrast to today's almost constant use of *legato* singing.⁸² Julianne Baird, an early music specialist, has this to say about articulation in Baroque singing:

Their [Baird's emphasis] divisions (Handel, Francesco Mancini, Telemann, Bach) are described as reiterating the vowel on each note—there's a slight aspiration that may come from a diaphragmatic pulsation. This kind of articulation was considered proper for the vast majority of divisions. What is normally done today (namely slurred or *legato* articulation) was reserved for very rare instances, for slow pieces, pathetic arias.⁸³

Tosi called marked articulation "beaten," and he described it as the most frequently-used type.⁸⁴ According to Tosi, beaten, or marked articulation should be sung with the "lightest movement of the voice in which the notes which make it up [the *passaggio*] are all articulated with equal proportion and moderate detachment, so that the *passaggio* is neither too tied nor excessively beaten."⁸⁵ As Baird noted, this kind of pulsated

⁸²A good basic overview of Baroque vocal articulation may be found in Chapter 15, "Vocal Articulation," of Neumann's *Performance Practices of the Seventeenth and Eighteenth Centuries*, 191ff. Domenico Corri (1746-1825) also noted marked and gliding articulation as late as 1810. Corri studied with famed *castrato* Porpora in the mid-eighteenth century, and he composed opera, taught singing, conducted, published music, and authored two books on singing, among other musical pursuits. For the last thirty-five years of his life he resided in London. See Corri, 33.

⁸³Tom Moore, "An Interview with Julianne Baird," *Fanfare* 13 (July/August 1990): 62.

⁸⁴Tosi (Foreman), 30-31.

⁸⁵*Ibid.*, 31.

articulation is not generally taught today, as singers have a tendency to sing all types of music in a legato fashion, a technique fostered in the late eighteenth and on through the nineteenth centuries. Mancini called marked articulation, "hammered."⁸⁶

The effect of marked articulation is that of excitement and brilliance in motion. The technique allows tiny pulsations of air to escape between notes in the rapid melismatic passages. Bayly, however, cautioned against too much distinction between pitches, which would make marked passages resemble "the agitation of a laugh."⁸⁷ Correctly marked articulation involved a subtlety not found in strongly articulated glottal attacks or in a predominant infusion of forceful "h's" before every note.

Gliding

The opposite of marked articulation was called "gliding." This is how Tosi described it:

[Gliding articulation] is formed in such a way that the first note leads all those which come together joined closely in progression, with such equality of movement that, singing, one imitates a certain smooth sliding, which the professionals call *scivolo*, whose effects are truly most tasteful if the singer uses them sparingly.⁸⁸

Note that Tosi advocated sparing use of gliding articulation, to the extent that he limited its use to the interval of a fourth in both ascending and descending passages. Yet he also noted, "It [gliding articulation, or *scivolo*] seems more gracious to the ear when it

⁸⁶Mancini, 59.

⁸⁷Bayly, 55.

⁸⁸Tosi (Foreman), 31.

descends than when it goes in the other direction."⁸⁹ It is interesting to realize that Tosi's reference to the limited role of legato singing occurred in his chapter on *passaggi*, where it was mentioned as a particular type of ornament. He did not mention legato singing when he referred to general *cantabile*, or other slow and expressive styles of singing. It may be accepted that legato singing in *cantabile* arias was regular practice, whereas marked articulation was usually used for all *passaggi*, except in occasional descending passages where gliding articulation was appropriate.⁹⁰

Dragging

Tosi and other eighteenth-century writers also mention another type of articulation akin to the gliding, which is called "dragging." As described by Bayly, dragging articulation seems to be both a rhythmic and dynamic ornamental device:

Dragging is much the same motion as that of gliding, only with inequality, hanging as it were upon some notes descending, and hastening the others so as to preserve the time in the whole bar, with the *forte* and *piano* artfully mixed to

⁸⁹Ibid.

⁹⁰Neumann, Performance Practices of the Seventeenth and Eighteenth Centuries, 194. By the year 1771 Bayly also mentioned gliding articulation, but he described its more widely accepted use in both ascending and descending passages. Bayly described the long-standing practice of legato articulation in *cantabile* arias, as well as its use in ornamental *passaggi*: "Gliding with the voice is the art of drawing together two notes, whose union is generally marked with this bow or arch over them — whether in immediate succession, or at any distance, both ways, ascending and descending, blending them so smoothly, equally and gently, as that not the least break or separation be perceived between them in the manner of bowing on the violin, or ding [*sic*] in the dance" (Bayly, 43). As revealed in Bayly's comments, by the mid-eighteenth century the favored vocal style changed from detached to legato (see also Neumann, Performance Practices of the Seventeenth and Eighteenth Centuries, 193), but in Handel's era legato articulation was reserved for *cantabile* arias and occasional brief ornamental usage in *passaggi*, as in Tosi's description.

render them more lulling and exquisite. . . . The opposite to dragging in slow movements is hastening in lively airs and divisions.⁹¹

Dragging involved the singing of a passage in unequal rhythm, such as the use of both dotted and undotted rhythms in various combinations (see Fig. 8). It was most suitable to descending passages.

When above the equal movement of a bass which slowly travels in eighth notes, the vocalist begins on the high notes sweetly dragging to the low, with *forte* and *piano*, almost always by scale with inequality of motion, that is, stopping himself on some notes in the middle more than on those which begin or end the dragging, then every good musician will believe without doubt that there is no better invention in the art of singing, nor a study more apt to touch the heart, as long as it is formed by intelligence, and by *portamento di voce* within the tempo and in accord with the bass. He who has the most dilation of the cords [greatest vocal range] has the most advantage since this pleasing ornament is the more remarkable the greater its fall. In the mouth of a famous soprano who uses it rarely, it becomes a prodigy; but if it pleases so much in descending, on the other hand it will displease in ascending.⁹²

Dragging (Fig. 8) is a technique rarely heard today, and it is extremely appropriate in Handel's music. It could be used in improvisational *passaggi* such as cadenzas, or in descending phrases or melismas of equal note values, thus creating unequal note values with its insertion.

Fig. 8. Examples of dragging (Nos. 8 and 9 from Tosi [Galliard], Appendix, Pl. vi)

a. Dragging over a moving bass line



⁹¹Bayly, 44-45. See also Tosi (Foreman), 31-32.

⁹²Tosi (Foreman), 114-15.

b. Dragging over a whole note

*Portamento*

In addition to dragging, some eighteenth and early nineteenth-century treatises mention *portamento* articulation. Tosi mentioned *portamento di voce*, but did not define its meaning.⁹³ Johann Friedrich Agricola (1720-1774), Tosi's German translator, defines *portamento* as a "connection of pitches without interruption of the breath with a slight emphasis on each tone" (1757).⁹⁴ This articulation is usually referred to today as *portato*. Bacon (1824) describes *portamento* (which he says is erroneously named) thus: "the lessening the abrupt effects of distant intervals, or smoothing the passage between those less remote, by an inarticulate gliding of the voice from one to the other, whether ascending or descending."⁹⁵ He describes *portamento* as in "constant" use among Italian singers in London then. Bacon notes that English singers did not attempt this ornament until "recent" years, as it was previously only regarded as the "quintessence of

⁹³Ibid., 114 (see Tosi's quote in the previous paragraph). Tosi also mentioned *strascino* (which Foreman translated as "modern *portamento*"), along with *scivolo* (gliding or slurred articulation) as being delightful in pieces with a *siciliana* tempo (Ibid., 34-5). Neumann, however, translated *strascino* as "dragging," from which he derived the meaning of a *rubato* tempo within the confines of a steady beat (Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 554).

⁹⁴Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries*, 521. See also 225.

⁹⁵Bacon, 55.

affectation" by the general populace because English singers never correctly produced it. Bacon describes *portamento*, when used in music with harsh or strong sentiments, as approaching "the nature of a regular volata" which includes the addition of distinct pitches between primary notes, not merely smooth articulation.⁹⁶ This early nineteenth-century concept of *portamento* (with its sliding motion between notes) is inappropriate in Handel's music of the late Baroque. "This ornament appears not to accord with the genius of English expression. The wailing, complaining effect is to our ears effeminate—it makes passion pulling [*sic*] and querulous. . . ."⁹⁷

Notation

In the Baroque era, *passaggi* were improvised, and a singer's skill was often measured by his or her creativity in extemporaneous embellishment. Eighteenth-century composers only occasionally notated divisions and *passaggi* for the purposes of helping a singer not well-versed in the Italian style of ornamentation or in order to write down a certain singer's own embellishments. These ornamental additions were usually differentiated from the composer's original melody by notating them with little notes, the same style of tiny note heads that were also used to indicate *appoggiature*. As noted earlier, Handel sometimes used these tiny indications to refer to obligatory graces, but he would also use them when he notated free ornamentation in his arias.⁹⁸ Handel's little

⁹⁶Ibid., 55-56.

⁹⁷Ibid., 55.

⁹⁸Handel's rare use of little notes can be interpreted as an indication of the trust he had in his singers to invent graces where needed (Hall and Hall, 27).

notes were usually written as eighth or sixteenth notes, but were often meant to represent sixteenth or thirty-second note values, whichever would fit correctly into the rhythmic context of the measure. When Handel did use them, little notes could indicate an "on beat" interpretation, such as an *appoggiatura* or other "on beat" grace (Fig. 9a), or they could indicate an "interbeat" (between the beats) interpretation, even though they might resemble an *appoggiatura* figuration (Fig. 9b).

Fig. 9. Handel's little note ornamental designations

a. Excerpt from the aria "Benchè mi sia crudele" from *Ottone*: Handel's little notes (Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 556), and their realization (Dean, ed., *G. F. Handel: Three Ornamented Arias*, 17)

The image shows two musical staves for the excerpt "Benchè mi sia crudele". The left staff, labeled "Notated", shows the original notation with small eighth notes (little notes) placed on the downbeats of the first, third, and fifth measures. The right staff, labeled "Performed", shows the realization of these little notes as longer, more expressive notes, with a fermata over the final note. The lyrics "in fi - de l'al - ma mi - a in fi - de l'al - ma mi - a" are written below the staves.

b. Excerpt from the aria, "O sleep, why dost thou leave me?" from *Semele*: Handel's little notes (as in Chrysander's edition, and this author's realization)

The image shows two musical staves for the excerpt "O sleep, why dost thou leave me?". The left staff, labeled "Notated", shows the original notation with a small eighth note (little note) on the downbeat of the first measure. The right staff, labeled "Performed", shows the realization of this little note as a longer, more expressive note, with a fermata over it. The lyrics "oh" are written below the staves.

Context, harmony, and proper expression or *Affekt* help the performer interpret whether a true *appoggiatura* or an interbeat interpretation is desirable.⁹⁹

⁹⁹Neumann briefly discusses Handel's use of little notes in *Ornamentation in Baroque and Post-Baroque Music*, 172-73.

Types

Various Divisions

As noted above, different types of ornamentation inserted within the melodic framework of a composition are called "divisions." The arias known to be ornamented by Handel contain many divisions in all styles and guises. Such divisions include melodic ornamental devices such as passing notes, slides, changing notes, repeated notes, and various types of scale passages, as well as fixed ornaments which functioned harmonically such as *appoggiature*, trills, and mordents. These various types of divisions were used by Baroque singers in as many ways as their imaginations would allow. Melodic lines were ornamented with numerous divisions, while held notes, beginnings and endings of phrases, rests between phrases, and major cadential points were filled with florid *passaggi*. Handel also used ornamental *passaggi* in the midst of phrases, thus creating a "new" melodic line while embellishing. Johann Adam Hiller (1728-1804) offered this advice on the placement and number of divisions and *passaggi*:

The freedom to introduce alterations should be restricted to those passages that are best suited to the purpose—passages that convey liveliness or virtuosity, or passages that would lose all their charm if they were repeated in exactly the same form. Examples of such passages are divisions and short melismatic phrases that do not come right at the beginning but rather towards the middle of an aria.¹⁰⁰

Certain frequently used types of divisions merit specific definitions. "Passing notes" simply connect two disjunct principal notes, usually by conjunct movement. A figure related to the passing note is the "slide," which is the insertion of two notes

¹⁰⁰Johann Adam Hiller, Anweisung zur musikalisch-zierlichen Gesänge [Introduction to Musically-Ornamented Singing] (1780), p. 130; quoted in Spitzer, 516.

between two disjunct principal notes. Slides may occur on the beat, or between beats, and usually lead into the second principal note with swift motion. "Changing notes" are small groups of notes that move in various patterns around or between principal notes that are repeated, or in conjunct or disjunct motion.


A common figure related to changing notes that became a specific ornament in the Baroque era is the "turn." The turn involves an alternation of the principal note with both its upper and lower auxiliary and can be notated by the sign . Rhythmically, turns may be accented (on the beat), or unaccented (between beats). Melodically, they may begin on the main note (five-note turn), the upper note (standard turn), or the lower auxiliary note (inverted turn).¹⁰¹ Figure 10 shows the accented upper-note turn in various tempos (10a) and two types of accented main-note turns (10b). Note here that C.P.E. Bach's notation of the accented main-note turn incorporates a little note before the beat on which there is to be the turn. These turns are notated, but in vocal music they were almost always improvised wherever a flourish was desired.

Fig. 10. Melodic Turns (C.P.E. Bach, 34, 36)

a. Accented upper-note turn



b. Accented main-note turns



¹⁰¹Donington. *The Interpretation of Early Music: New Version*, 272.

Cadenzas

A cadenza is a specific type of embellishment that falls under the category of *passaggi*. In eighteenth-century Italian vocal practice, cadenzas were a necessary part of a singer's ornamentation technique. Donington defines a cadenza as

an extension of the embellishment outside the time of the movement. It occurs at a point where the remaining parts can reasonably wait (except in the case of accompanied cadenzas, which are written out, and are not in the strictest sense cadenzas at all).¹⁰²

In the Baroque era, improvised cadenzas occurred at major cadential points where the composer had indicated such by the use of a fermata or by leaving a space of silence in the instrumental accompaniment, thus creating a natural pause for embellishment. The singer improvised various *passaggi* at will, and the cadential trill was the indication for the conductor to cue the orchestra.

Cadenzas "proper" (according to Donington's definition above) should be metrically free. Cadenzas were also possible within the composer's melodic framework when there was no fermata or break in the accompaniment at the cadential point, and this is the type which Tosi favored. A cadenza of this type may simply be better described as the addition of a few divisions or ornaments to the existing melodic line at a major cadential point. The cadenza figure thus remained "in time," meaning that it involved no addition of extra beats to the existing score. Because of his conservative nature, Tosi did not favor metrically free cadenzas, but one could be tolerated at the final cadence of an

¹⁰²Ibid., 185.

aria.¹⁰³ Tosi called such metrically free cadenzas improvised in the space of fermatas or over silences in the accompaniment, "out of tempo" (or "out of time").¹⁰⁴ In this document, the phrase "in time" will refer to those cadenzas which consist of additional notes within the composer's melodic framework, and the phrase "out of time," or "metrically free" will refer to those cadenzas placed in the space of a fermata or during accompanimental silences.

Certain universal rules about cadenza practice can be discerned from the various treatises of the period. The following precepts are from Brown's summary of cadenza rules in his article, "Embellishing Eighteenth-Century Arias: On Cadenzas."¹⁰⁵ Cadenzas should neither be too frequent nor too long; they should be no longer than the singer can execute well in one breath, including the cadential trill and final note. Cadenzas should be sung on the cadential six-four chord or sometimes on the dominant chord before the tonic. Textually, a metrically free cadenza should fall upon an important word or a long or accented syllable. In a modest in-time cadenza the main embellishment should also occur on a long or accented syllable. A singer may modulate to another key in a cadenza, but this modulation should not be distant and must involve a smooth return to the tonic. Figures employed in cadenzas may make reference to some earlier melodic figures in the aria, but they should involve no more elaboration than designed to vary and extend arpeggios and/or scales. Repeated figures should be used with limitation, and the

¹⁰³Tosi (Foreman), 87.

¹⁰⁴"Out of time" is how Galliard translated the phrase, "fuor di Tempo" (Tosi, [Galliard], 137).

¹⁰⁵Brown, 265.

singer may introduce new patterns, as the function of a cadenza is ideally to surprise, although the figures employed should reflect the main *Affekt* of the aria (i.e. florid *passaggi* for lively arias, and more languid *passaggi* for slower arias).

Rhythmically, cadenzas are appropriately metrically free in the works of most eighteenth-century composers.¹⁰⁶ Evidence seems to suggest that in Handel's music cadenzas should be in-time (as described above), except for those occasions when Handel might have allowed an out-of-time elaboration because of a fermata, long held note, or silence in the orchestral parts. Eighteenth-century manuscript evidence that suggests Handel's own cadenza style preferences will be discussed in Chapter 3.

In the Baroque era, cadenzas were improvised on the spot, and singers who could not improvise them in performance were regarded with contempt.¹⁰⁷ Because today's singer is not so adept at extemporaneous improvisation as the Baroque singer, this author recommends that all cadenzas be worked out in advance, although with constant attention to spontaneity of the vocal delivery in performance. It should be noted that in the Baroque era, it was also considered improper to repeat the same cadenzas in subsequent performances, as the art of invention was one of the main justifications for cadenza practice.

Tosi describes several ways in which singers broke standard, accepted "rules" of cadenza practice: singing cadenzas on the wrong cadential tone (creating parallel octaves or other harmonic improprieties); singing cadenzas on unaccented syllables; creating

¹⁰⁶Ibid.

¹⁰⁷Ibid.

trills on the third above the final note (which cannot be properly resolved); and omitting the obligatory cadential trill (which can only be omitted in occasional cantabile arias).¹⁰⁸ All of these abuses should be avoided today, as they are contrary to what was the most accepted and appropriate technique in the late Baroque.

Evidence suggests that Baroque singers added cadenzas to both arias and recitatives. The only two extant cadenzas Handel wrote to be inserted in previously composed pieces were for the final cadences of two pieces in the oratorio *Samson*¹⁰⁹ (one in-time cadenza and one out-of-time cadenza which adds six beats to the original score). It is interesting to realize that one of these cadenzas was for an accompanied *oratorio* recitative. The mere existence of these two short cadenzas for an oratorio seems to justify placement of cadenzas at the closing cadences of arias and accompanied recitatives in opera as well, because (as will be discussed in Chapter 3) evidence suggests that Handel's oratorios should receive less florid embellishment than his operas.

Charles Burney (1726-1814), the noted eighteenth-century musical historian, was particularly astute about vocal matters. He made the following observation about eighteenth-century cadenzas, which holds true for modern performances:

A few select notes with a great deal of meaning and expression given to them is [*sic*] the only expedient that can render a cadence [cadenza] desirable, as it should consist of something superior to what has been heard in the air, or it becomes impertinent.¹¹⁰

¹⁰⁸Tosi (Foreman), 83-86.

¹⁰⁹As noted in Chapter 1, these cadenzas are printed in the Preface to Chrysander's edition of Handel's *Samson*.

¹¹⁰Charles Burney, *An Eighteenth-Century Musical Tour in France and Italy, 1773;*
(continued...)

Other Ornamental Devices

Other types of ornamentation belong neither to the categories of obligatory ornaments nor to free ornamentation. These include dynamics and vibrato, which were used as ornamental devices in the Baroque era, though they are not usually conceived as "ornaments" by most present-day singers.

Dynamics

Dynamic contrasts in Baroque music occurred not only as blocks of sound, but also as free gradations of volume,¹¹¹ especially in the human voice. Eighteenth-century keyboard players were limited to terraced dynamics because of the restricted capabilities of their instruments, but this was not the case with other instruments nor the human voice. Graded dynamics were certainly widely used in the Baroque era, but the extent of this use is not precisely documented.¹¹² As with all other ornamental devices, the application of dynamics was usually left up to the judgement of the performer.¹¹³

Many eighteenth-century vocal scholars wrote little about dynamics and their application in singing, but a few praised the singer's innate capability to make use of expressive dynamic contrasts. Anselm Bayly commented upon a vocalist's ability to

(...continued)

new ed., vol. 1 of Dr. Burney's Musical Tours in Europe, ed. Percy A. Scholes (London: Oxford University Press, 1959), 290.

¹¹¹Donington, A Performer's Guide to Baroque Music, 291-92.

¹¹²Boyden, 193.

¹¹³Donington, A Performer's Guide to Baroque Music, 290.

make subtle dynamic changes. He preferred smooth dynamic transitions to the following:

pushing the voice and driving it as if it were a kind of jerk into a sudden and boistrous [*sic*] loudness, or letting it drop into an extreme softness. A smooth, easy and even delivery of the voice is one very great, if not the greatest excellence in singing, and must therefore be carefully studied.¹¹⁴

Bayly stressed that a singer should use dynamic contrasts according to the expression of the text: soft dynamics for unemphatic texts, and loud dynamics for emphatic ones.¹¹⁵

Francesco Geminiani (1687-1762) noted the importance of dynamic variation as he spoke of the ornaments *piano* and *forte*:

They are both extremely necessary to express the Intention of the Melody; and as all good Musick should be composed in Imitation of a Discourse, these two Ornaments are designed to produce the same Effects that an Orator does by raising and falling his Voice.¹¹⁶

The gradual *crescendo* and *decrescendo* on a single note was known as the *messa di voce*. It was an essential skill of every eighteenth-century singer's technique, though difficult to master. This "swelling tone" was introduced on long held notes as an ornamental device, just as prescribed ornaments or divisions could be added as an embellishment. Mancini held the *messa di voce* in high esteem:

¹¹⁴Bayly, 37.

¹¹⁵Ibid., 62. Bayly's desire to express the *Affekt* of the piece (in both sacred and secular music) through dynamics is consistent with the general Baroque ornamental emphasis on emotional expression, which crystallized into what has become known as the "doctrine of affections."

¹¹⁶Geminiani, 3. Aldrich notes that the violinist Geminiani was "commonly considered extravagant and even eccentric," and that, for this reason, his ornamental instructions are not to be taken as entirely representative of the period (Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries," xciii). This author has found nothing in Geminiani's ornamental instructions, however, that contradicts Tosi or any other general eighteenth-century vocal philosophy.

Ordinarily this *messa di voce* should be used at the beginning of an aria, and on notes with hold signs; and similarly it is necessary at the beginning of a cadenza: but a true and worthy professor will use it on every long note, which are found scattered through every musical cantilena.¹¹⁷

Mancini criticized singers who did not prepare the *messa di voce* with sufficient breath and, therefore, did not have enough air to sustain a proper cadenza with a full trill at the end.¹¹⁸ Giuseppe Aprile (1731-1813), a *castrato* and voice teacher in Naples, also noted the importance of the *messa di voce* in cadenzas as follows: "a good MEZZA DI VOCE [*sic*] or Swell of the Voice must always precede the AD LIBITUM Pause and Cadenza."¹¹⁹

Bayly also praised the *messa di voce*: "A beautiful *messa di voce* from a singer, that uses it sparingly, and only on the open vowels, can never fail of having an exquisite effect."¹²⁰

The *messa di voce* should be cultivated by today's singers for use in all of Handel's vocal music, and it is especially appropriate at the beginnings of cadenzas. *Messa di voce* is particularly suitable for cantabile arias, although it can be used with good effect as a flourish in more lively airs.

¹¹⁷Mancini, 44.

¹¹⁸Ibid., 44-45.

¹¹⁹Giuseppe Aprile's more famous students included both Domenico Cimarosa and Michael Kelly (Irish tenor and friend of Mozart and Manuel Garcia II). This quote is from Aprile's The Modern Italian Method of Singing, with a Variety of Progressive Exercises and Thirty-Six Solfeggi (1791 or 1795), as quoted in Foreman, 68.

¹²⁰Bayly, 37.

Vibrato

Baroque Usage

"Vibrato" is a term which refers to "a means of enriching musical tone by rapid, regular oscillations of pitch, loudness, or timbre, or by a combination of these elements."¹²¹ This topic has been plagued by confusing terminology since the Baroque era. Descriptions such as "tremolo," "*Tremulo*," "*Tremulant*," "shake," "close shake," "*trillo*," "wobble," "vibration," and many others have been used to refer to vibrato (as in the above definition), as well as to other related ornaments or vocal defects. Because this diverse terminology is widespread in Renaissance, Baroque, and Classical sources, scholars cannot agree on the extent to which vibrato was used in Baroque music (vocal or instrumental). Some scholars maintain that Baroque musicians used vibrato only as an ornamental device (not as a constant part of the production of musical sound), while other scholars insist that Baroque musicians used no vibrato at all. Many scholars favor a modest use of vibrato for Baroque music without resorting to the constant, lush vibrato often associated with late nineteenth-century romantic music. How much vibrato should a singer employ in Handel's music? While a detailed discourse on this subject is beyond the scope of this document, the following comments are provided in order to make the reader aware of some of the research findings about Baroque vibrato and its stylistic use in Handel's music.

¹²¹Neumann, "The Vibrato Controversy," 14.

It is the opinion of most vocal pedagogues that vocal vibrato is a phenomenon which is produced spontaneously in most mature voices.¹²² For many trained singers today, the effort involved in minimizing or removing vibrato from the tone can produce vocal strain and excess effort. If one is to believe, as many noted scholars have tried to convey (Ellen Harris, Greta Moens-Haenen, and Neil Zaslaw included),¹²³ that Baroque singers severely limited or used no vibrato at all in their singing, then it is possible that the great Baroque singers often sang with some amount of vocal strain. This seems unlikely given the difficulty of the surviving repertory and written accounts of the emotive and technical ability of Baroque singers.

Frederick Neumann convincingly refutes much of the evidence usually cited in support of minimal or vibratoless Baroque singing in his article, "The Vibrato Controversy." This article thoroughly sets forth the argument that many Baroque and

¹²²See William Vennard, Singing: the Mechanism and the Technic (New York: Carl Fischer, Inc., 1949; rev. ed., New York: Carl Fischer, Inc., 1967), 193-94; Richard Miller, The Structure of Singing: System and Art in Vocal Technique (New York: Schirmer Books, A Division of Macmillan, Inc., 1986), 194; and, Johan Sundberg, The Science of the Singing Voice (Dekalb, Ill.: Northern Illinois University Press, 1987), 163.

¹²³See Ellen Harris, "Voices," in Performance Practice: Music After 1600, The Norton/Grove Handbooks in Music Series, ed. Howard Mayer Brown and Stanley Sadie, 97-116 (New York: W. W. Norton & Company, 1990); and Greta Moens-Haenen, "Vibrato im Barock," in Alte Musik als ästhetische Gegenwart: Bach, Händel, Schütz, ed. Dietrich Berke and Dorothee Hanemann, 2:380-87 (Kassel: Bärenreiter, 1987), as well as Moens-Haenen's study, Vibrato in der Musik des Barock (1988). See also Neil Zaslaw, Mozart's Symphonies: Context, Performance Practice, Reception (Oxford: Oxford University Press, 1989).

modern scholars misunderstood the inherent qualities of *sonance* in vibrato.¹²⁴ Neumann explains that a "desirable" vibrato results from the

physio-psychological phenomenon of *sonance*, which is the fusion of the vibrato oscillation above a certain threshold of speed (ca. 7 cycles per second) into an aural sensation of richer tone, while the perception of the oscillation is minimized and that of the "wrong" pitches *disappears altogether*.¹²⁵

According to Neumann, an "undesirable" vibrato results from an oscillation of a slower speed that causes the sound wave motion to become audible (both in contemporary and Baroque practice), as evidenced in "the unpleasant wobble of the `impurities.'"¹²⁶

Neumann supports his conclusions, that vibrato in the Baroque era was more widespread than many scholars admit, by citing numerous sources, some of which are quoted here:

Martin Agricola in 1545 said that vibrato "sweetens the melody," . . . Zacconi in 1592 saw in the vocal vibrato "the true portal to the *passaggi*" and "if used at all it should always be used." Praetorius in 1619 spoke of a "singularly lovely, trembling, and fluctuating or wavering voice." . . . Jean Rousseau in 1687 recommended its general use; . . . Hotteterre recommended that it be drawn upon almost all long notes; while Geminiani in 1751 lists various effects the vibrato can produce in long notes, whereas on short notes it simply "makes their sound more agreeable and for this reason should be made use of as often as possible"; L. Mozart writes that the vibrato is an ornament that "derives from nature and can be applied gracefully to a long note not only by good instrumentalists but also by skilled singers"; and finally . . . W. A. Mozart's own words: "The human voice vibrates by itself, but in a way that is beautiful—this is in the nature of the voice, and one imitates it not only on wind instruments, but also on strings, and even on the clavichord."¹²⁷

¹²⁴Neumann, "The Vibrato Controversy," 15ff. See also Neumann's section on vibrato in Performance Practices of the Seventeenth and Eighteenth Centuries, 498ff.

¹²⁵Neumann, "The Vibrato Controversy," 15.

¹²⁶Ibid., 16.

¹²⁷Ibid., 25-26.

These quotes in favor of vibrato span almost three centuries. Today there is no way to know *exactly* to what extent vibrato was used by Baroque singers, but many sources on the subject from the Renaissance, Baroque, and Classical periods suggest that vibrato was definitely used often, if not most of the time, in vocal music.¹²⁸ Scholars do not agree on whether vibrato was used merely as an ornamental device or as a more integral part of the musical tone. The optimal vibrato style used in any circumstance, however, was fluid and gently flowing in speed, with an unobtrusive or even narrow oscillation (probably one quarter to one half-tone in range), in contrast to a driven, overly fast or wide oscillation of the tone (an oscillation which was a whole-tone wide would have been obtrusive).¹²⁹ The same attributes that characterize an unpleasant or unacceptable vibrato today (too slow and wide, or too fast and narrow an oscillation) were often cited in the Baroque era.¹³⁰

¹²⁸Neumann argues a pro-vibrato position throughout his article, "The Vibrato Controversy."

¹²⁹Moens-Haenen, "Vibrato im Barock," 382. According to Neumann, Caruso's vibrato was once measured with oscillations of a whole-tone wide, obviously at a point of great emotional and vocal fervor in characteristic late-romantic vocal style (Neumann, "The Vibrato Controversy," 16).

¹³⁰The above information has been summarized from various sources, including: Neumann's articles, "The Vibrato Controversy," (Performance Practice Review), and, "Choral Conductors' Forum--More on Authenticity: Authenticity and the Vocal Vibrato," American Choral Review 29, no. 2 (Spring 1987): 9, 13-17; from Neumann's Performance Practices of the Seventeenth and Eighteenth Centuries (498ff.); from Greta Moens-Haenen's article, "Vibrato im Barock," and her tome, Das Vibrato in der Musik des Barock; from Ellen Harris's article, "Voices"; and from Donington's work, The Interpretation of Early Music: New Version, 229ff.

Contemporary Usage

Today's singer should realize that the size of opera houses, concert halls, and accompanying instruments in the Baroque era played an important role in defining vocal sound, just as they do today. Eighteenth-century *passaggi* required a very facile and supple vocal technique with a flexible vibrato. The eighteenth-century singer had much less competition from elements which would have necessitated a loud and forceful vocal technique than today's singer. Today's instruments, orchestral ones as well as the piano, are much louder than their Baroque counterparts or the intimate continuo group. Today's concert halls and opera houses are often on a much larger scale than those in the Baroque era. This difference in accompanimental forces and acoustical surroundings plays a role in defining today's vocal technique for Handel and other Baroque music.

If accompanimental forces are historically accurate for the Baroque era (i.e. small, balanced instrumental sections and continuo, or continuo and chamber ensemble), and the hall is not too cavernous, it is relatively easy for the singer to achieve an appropriate vocal style. Historical evidence seems to favor a moderate use of vibrato in Handel's or any other late Baroque composer's vocal music. Vibrato should not be totally eliminated, or drastically reduced, but neither should it be too pervasive. For example, a singer who has a poor vocal technique with a wide or slow vibrato rate will have difficulty delivering a pleasant or successful Handel aria. On the other hand, if a singer removed all vibrato from the vocal tone, the resulting sound would be lifeless and dull in timbre as well as lacking the quality of passion needed to deliver Handel's music. Today's singer should cultivate the most flexible vocal technique possible in order to

make the subtle adjustments in vibrato necessary for stylistically correct Baroque performances. A singer with a flexible technique will benefit from the ability to change the rate and amplitude of the oscillation of his or her vibrato. Occasional modifications in oscillation rate and amplitude according to the emotion of particular words or *Affekt* of the aria create pleasing performances.¹³¹ Suggestions for the direct application of different vibrato techniques in Handel's music will be discussed more thoroughly in Chapter 3.

Trillo

A specific Baroque ornament related to the vibrato is the Italian *trillo*. As practiced in the early Baroque, the *trillo* was primarily a cadential ornament performed on a long and accented penultimate syllable and note.¹³² Caccini's description of the cadential *trillo* was, ". . . to begin with the first quarter-note, then re-strike each note with the throat on the vowel *à*, up to the final double-whole-note; and like-wise the trill."¹³³ The same pitch was repeated either by a fresh glottal stroke in accelerating note values in clear *staccato* articulation or by a *legato*-style reiteration without a clear interruption of

¹³¹Richard Cox, notes by author from class lectures, fall 1992, MUS 621, Vocal Repertoire from the Baroque Through the Early Classical Period, University of North Carolina at Greensboro.

¹³²Many early Baroque pedagogues considered the *trillo* as an excellent way to learn flexibility in the throat, and Caccini believed that the *trillo* should be one of the techniques of singing learned first (Greenlee, 50).

¹³³Giulio Caccini, *Le Nuove Musiche*, 1602, ed., with Introduction and Textual Commentary by H. Wiley Hitchcock, in *Recent Researches in the Music of the Baroque Era*, ed. Christoph Wolff, Vol. 9 (Madison, Wis.: A-R Editions, Inc., 1970), 50-51.

the breath. The latter type of *trillo* produced a vibrato-like effect, but it should not be confused with the natural, spontaneous predominately pitch-variant vibrato of the human voice.¹³⁴

The early Baroque *trillo* survived, with probable diminished use, into the eighteenth century. Quantz noted with admiration the ability of mezzo-soprano Faustina Bordoni (1700-1781, one of Handel's favorite *prima donne*) to repeat tones:

The passages may run or leap or consist of many fast notes on the same tone, she could articulate them in the fastest tempo with such a skill that it matches a rendition on an instrument. She is unquestionably the first to apply with finest success the mentioned [?] (*gedachten*) passages consisting of many notes on one tone.¹³⁵

Obviously, Quantz was referring to the repeated notes heard in *trillo* technique, although his unfamiliarity with it attests to its relatively rare use in the late Baroque. Like the early Baroque *trillo*, the late Baroque *trillo* also involved numerous repeated notes.¹³⁶

¹³⁴Neumann, Performance Practices of the Seventeenth and Eighteenth Centuries, 503.

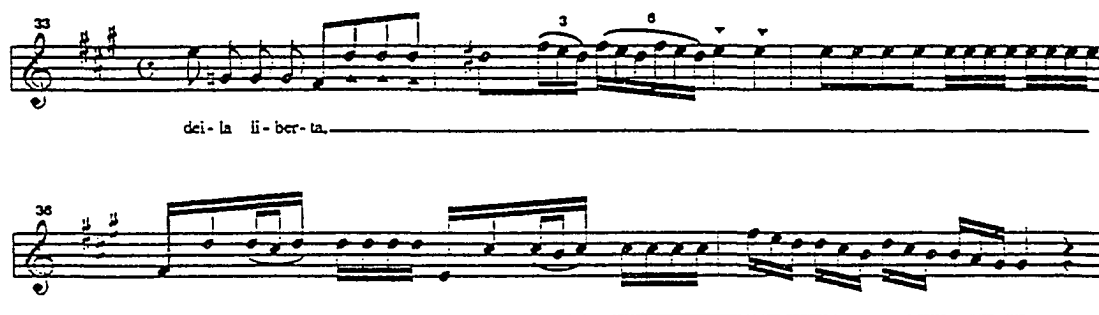
¹³⁵This quote is from Quantz's autobiography in Marburg, Historisch-Kritische Beytrage zur Aufnahme der Musik, vol. 1 (1754), 240-41; quoted in Neumann, Ornamentation in Baroque and Post-Baroque Music, 294.

¹³⁶Whether actual *staccato* or quasi-*legato* repetitions were used is not clear from Quantz's account of this sort of *trillo* technique. Tosi also mentioned a *trillo*-like vocal technique, "What will he [that is, the experienced voice teacher] not say of him who has found out the prodigious Art of Singing like a *Cricket*? Who could have ever imagin'd before the Introduction of the *Mode* [embellishment], that ten or a dozen Quavers in a Row could be trundled along one after the other, with a Sort of *Tremor* of the Voice, which for some time past has gone under the name of *Mordente Fresco*?" (Tosi, Observations, 166, as quoted in Beulow, 92). It is possible, but not clear if Tosi was actually referring to *trillo* in this passage. Foreman, in his translation of Tosi, interprets the term *Mordente Fresco* as referring to a type of double mordent (Tosi [Foreman], 106).

The note values could be written in by the composer or improvised by the singer, and they were found not only at cadential points, but also throughout arias in sections of *passaggi* and in place of long held note values.

Handel wrote some *trillo* passages for Faustina in her Handelian London debut in the opera *Alessandro* (1726).¹³⁷ In this instance, Handel's *trillo* (mm. 34-35) is simply a passage of repeated eighth and sixteenth notes, each to be freshly articulated (Fig. 11).¹³⁸ A likely spot for today's singer to add this ornamental figure is in place of a long, sustained note in a passage of lively character.

Fig. 11. Handel's indications of *trillo* from the opera *Alessandro*, II, 4: "Alla sua gabbia d'oro"



¹³⁷Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 294. An eighteenth-century manuscript in which Faustina's ornamentation has survived, including an example of *trillo*, is described in Buelow, 91-92. Faustina's ornamentation in this aria will be discussed in Chapter 3 of this document.

¹³⁸Handel used the same *trillo* technique in other arias as well, such as in, "The Morning Lark," from *Semele* (1744).

Appropriate Extent of Ornamentation

Ornamental Abuse

As previously noted, ornamentation in the Baroque period was improvised. The type and extent of the ornamentation was left to the discretion of the performer,¹³⁹ but some singers habitually tested the limits of propriety. Ornamental abuses are frequently noted and discussed in such eighteenth-century writings as those of Tosi, Galliard, Geminiani, Quantz, Burney, Mancini, and Vincenzo Manfredini (1737-1799), as well as in early nineteenth-century writings of Bacon and Corri, each of whom specifically mentioned the performance practices of Handel vocal music in early nineteenth-century England. These writers established the boundaries of "good taste" in the art of embellishment. Tosi is one of the most conservative of the group; his writings have often been cited as "harking back" to an even earlier standard of appropriate level of embellishment. Even so, his opinions totally dominated the vocal pedagogical scene through the remainder of the eighteenth century, particularly in England, as well as on the continent.¹⁴⁰ Mancini and Manfredini represent the other end of the spectrum, having

¹³⁹Singers who resorted to working out in advance and writing down their ornamentation were scorned by Tosi. Tosi also admonished those who copied the ornamentation of others (Tosi [Foreman], 99).

¹⁴⁰Tosi's treatise was translated into Dutch, English, French, and German, and was accorded with respect by such eighteenth-century writers as Quantz, Mancini, and Johann Adam Hiller (Brown, 259). Charles Burney noted in 1779 (about Agricola's German translation of Tosi): "This is still regarded as the best book on the subject in German, as the original is in Italian" (Aldrich, "The principal Agréments of the Seventeenth and Eighteenth Centuries," cxxv). Although Tosi's viewpoints are acknowledged to be conservative, Aldrich (who thoroughly digested all the known Baroque treatises on the subject of ornamentation in his dissertation) notes that Tosi "may be regarded as completely authoritative for the entire period extending from the (continued...)"

suggested the most liberal application of ornamentation among the aforementioned group of scholars, as each was a product of the Bolognese school of singing, to which the great *castrato* Farinelli (1705-1782) belonged.¹⁴¹

Judging by the frequency of complaints about ornamental abuses in eighteenth-century sources, it appears that abuse increased as the century progressed. John Spitzer presents an interesting hypothesis in response to the many vocal abuses recorded by late eighteenth-century contemporaries. His article, "Improvised Ornamentation in a Handel Aria with Obligato Wind Accompaniment," describes a performance of a Handel aria in 1801. In response to the copious ornamentation present in the early nineteenth-century manuscript copy discussed in his article, Spitzer suggests that perhaps these examples were "a sort of *fin de siècle* decadence that would have sounded tasteless and bizarre in Handel's day." But he goes on to make the following observation:

It is also possible that the complaints from the second half of the century about over-ornamentation should be taken as evidence of the opposite of what they say. Perhaps improvised ornamentation was on the wane during the eighteenth century, and sensitivity to so-called abuses by singers and instrumentalists was on

(...continued)

time when the agréments were first used in Italy until the end of the eighteenth century" (Ibid., cxxv-cxxvi).

¹⁴¹The Bolognese school of singing fostered "extrordinarily acrobatic technical virtuosity, bordering on instrumental use of the voice" (Julianne Baird, "An Eighteenth-Century Controversy About the Trill: Mancini v. Manfredini," *Early Music* 15 [February, 1987]: 36). Interestingly, Galliard's translation of Tosi (1742) had more influence in English-speaking countries than Mancini, whose work, *Practical Reflections on Figured Singing*, was not translated into English until 1912, although noting one of these works without the other "presents a lopsided picture of eighteenth-century singing practice." (Foreman, 50). Although Mancini and Manfredini wrote in the latter half of the eighteenth century and are considered more progressive than Tosi, they shared many of his same views, as shown in this chapter.

the increase, so that the same 'dose of difficulties' called up twice as much *complaint* in 1788 as it had in 1734.¹⁴²

Spitzer implies that copious ornamentation could have been less of a concern after Handel's death, although sensitivity to it could have been even greater. Whatever the case, ornamental abuses were a common occurrence in both the operatic and oratorio realms. In making choices about how much to ornament Handel's music today, one must acknowledge the preferences of both the eighteenth-century singers and vocal scholars. This knowledge must then be applied within the boundaries of Handel's own modestly-conceived ornamentation practices.

Ornamentation in Recitative

Most of the information about ornamentation in this chapter has been in reference to its application in aria. Because the main function of recitative is to impart clear textual information, copious florid ornamentation is inappropriate. As the reader will recall, certain ornaments were considered obligatory in recitative, such as the descending fourth cadential *appoggiatura* and the *appoggiatura* "by step" which filled in the interval of the third at cadence points. In addition, Tosi noted that brief cadenzas were sometimes applied to the final cadence of recitatives, for which Handel's own recitative cadenza from the oratorio *Samson* is the most notable example.¹⁴³

¹⁴²Spitzer, 520 and 522 (note).

¹⁴³See Tosi (Foreman), 87, and Chrysander's Preface to his edition of Handel's *Samson*.

Ornamentation in Aria

The true measure of a singer's ornamental prowess was revealed in his ability to ornament the aria. In the late Baroque, the three-part *da capo* aria was the most frequently used aria form. In addition, strophic forms, rondos, or arias with straightforward repeats were also frequently used. How much embellishment was considered appropriate? The basic ornamental principle in these types of vocal forms with repetitive material was to build up melodic interest through gradually increasing embellishment.¹⁴⁴ The repetition of melodic material afforded the prime opportunity for ornamentation, as it was the singer's prerogative (or duty in late Baroque performance practice) to "improve upon" the composer's original melody. Singers were expected to showcase their vocal prowess by both sustaining the audience's musical interest (in melodically repetitive forms) and displaying their technical virtuosity.¹⁴⁵

Charles Burney described the Italianate practice of ornamenting repetitive melodic phrases:

[T]his trifling and monotonous rondo, in which the *motivo*, or single passage upon which it is built, is repeated so often, that nothing can prevent the hearer of taste and knowledge from fatigue and languor during the performance, but such new and ingenious embellishments as in Italy, every singer of abilities would be expected to produce each night it was performed. . . . he [Manzoli] sung [*sic*] . . . *Caro mio bene Addio*, an adagio or cantabile air, which he embellished every night to the utmost of his power; and *Mi dona mi rende*, a *graziosa* air, in which there were several pauses or places designedly left for the singer to fill up, *ad libitum*. Manzoli's fancy and execution were by no means equal to his voice; but

¹⁴⁴Donington, The Interpretation of Early Music: New Version, 174.

¹⁴⁵*Ibid.*

he took all the time and liberties with the song he was able, without giving offence to the lovers of simplicity.¹⁴⁶

Note that Burney mentioned the "lovers of simplicity," who were the English. The English audience was particularly fond of melody in its purest form, and this fondness exerted itself in the standard of appropriateness of ornamentation to which they ascribed. This preference for modest embellishment is evident in Handel's own ornamentation (as will be discussed in Chapter 3), and in the English acceptance and broad distribution of Galliard's translation of Tosi's conservative Italian vocal treatise (1742). Italian opera was popular in England during the second and third decades of the eighteenth century, but its decline in popularity in the 1730s was partly due to the extravagances of *opera seria* conventions and the excessive vocal gymnastics of the Italian singers.

In reference to the great Italian *castrato* Tommaso Guarducci's (ca. 1720-after 1770) embellishment technique, Burney noted,

He [Guarducci] soon discovered that a singer could not captivate the English by tricks or instrumental execution, and told me some years after, at Montefiascone in Italy, that the gravity of our taste had been of great use to him. "The English," says he, "are such friends to the composer, and to simplicity, that they like to hear a melody in its primitive state, undisguised by change or embellishment. Or if, when repeated, *riffioramenti* are necessary, the notes must be few and well selected, to be honoured with approbation." Indeed, Guarducci was the plainest and most simple singer, of the first class, I ever heard. All his effects were produced by expression and high finishing, nor did he ever aim at execution.¹⁴⁷

¹⁴⁶Burney, *A General History of Music*, 2:545 (note).

¹⁴⁷*Ibid.*, 2:872-73.

Guarducci's observation of the English preference for pure melody is also supported by Bacon, who in 1824 acknowledged the English love of simplicity in ornamentation versus an abundance of poorly executed divisions and *passaggi*:

This is a fact which ought never to be forgotten in the choice of ornaments, for even a simple *appoggiatura*, well performed, will give more effect than the most elaborate *rifioramenti* [*sic*], if the singer fails in a single note.¹⁴⁸

Bacon advised singers to sing only those ornaments which he or she could execute well, but Tosi noted that it was easier to correct a student who ornamented too much rather than one who ornamented too little:

He knows that sterility in ornaments displeases as much as an abundance, not ignoring that a singer can bore with too few and annoy with too many; between these two defects he will hate most the first, for while it offends the least, it is easier to correct the second.¹⁴⁹

Note that Tosi refers to pieces ornamented too sparsely as "sterile." The English love of unadorned melody was foreign to the Italian preference for generous embellishment. As mentioned earlier, Tosi was considered somewhat "old-fashioned" even in his day; yet his preferred style of ornamentation (refined, well-executed, intent on appropriate expression, and not self-glorifying) matched the English propensity for modest embellishment well.

Tosi provided some simple rules for the amount and type of *passaggi* and obligatory ornaments to be used. A few of his instructions are repeated here. Tosi noted that ornaments should be: "simple in appearance," but "difficult in substance"; "glided or dragged in the pathetic"; "restricted to a few notes grouped together, since that pleases

¹⁴⁸Bacon, 101.

¹⁴⁹Tosi (Foreman), 102-3.

more than wandering"; "never . . . repeated in the same place, particularly in pathetic arias, for this will be most noticed by connoisseurs"; and that, "above all, let it [the melody] be improved and not deteriorated by change."¹⁵⁰ In reference to the impetus for ornamentation, Tosi wrote as follows: "That [*sic*] it [the ornamentation] be produced more from the heart than the voice, in order to insinuate itself more easily to the interior [of the listener]."¹⁵¹ Tosi's reference to the ornamentation stemming "from the heart" matches the instructions of other eighteenth-century writers that ornamentation should reflect the sentiment of the entire mood or *Affekt* of each piece or each particular word. As late as 1810, Corri gave explicit rules for the extent of "expression" on certain texts, which was a standard Baroque practice: words were classified according to type—i.e. words of grandeur, anger, sentiment, gaiety, grief, or religion, and each type was to display differences in dynamics and ornamentation.¹⁵² Bacon (1824) also felt that ornamentation (divisions, *passaggi*, fixed ornaments, as well as dynamics and articulation) should reflect the *Affekt* desired:

Thus slow and soft sounds bear analogy to the pensiveness with which the mind is apt to *dwell* on images of sorrow. As these sensations become more intense, their expression becomes louder, and more piercing and rapid. It will be found that majesty of expression requires firm, full, and marked accentuation: and that amatory tenderness must be told by sweet, gliding, melting, voluptuous notes.¹⁵³

¹⁵⁰Ibid., 112-13.

¹⁵¹Ibid., 113.

¹⁵²Corri, 64-65.

¹⁵³Bacon, 102.

In other words, singers then and now should adjust the amount and type of ornamentation employed according to the sentiment of the overall piece, as well as occasionally to the sentiment of particularly expressive words.¹⁵⁴

The *Da capo* Aria

Many of the melodies of Handel's arias are very straightforward with an abundance of longer note values such as quarter and half notes that lend themselves well to embellishment by the singer. Nevertheless, such well-known *da capo* arias as "Lascia ch'io pianga" (*Rinaldo*, 1711), "V'adoro, pupille" (*Giulio Cesare*, 1724), and "Wher'ere you walk" (*Semele*) are often erroneously sung without embellishment today.

For ornamentation in *da capo* arias, Tosi gave the following specific guidelines.¹⁵⁵ In the first statement of the A section, a singer should apply only the simplest of ornaments. "of a good Taste and few, that the Composition may remain simple, plain, and pure." Tosi allows ornamentation of the *first* statement of the A section, although whatever ornamentation is added should be extremely modest, such as an occasional *appoggiatura*, cadential trill, or mordent. In the B section, Tosi states that "artful Graces" need to be added, "by which the Judicious may hear, that the ability of the singer is greater." Tosi notes that the audience judged a singer's improvisatory abilities by the inventiveness and beautiful execution of various divisions and *passaggi*. The *da capo* repetition of the A section afforded the greatest opportunity for embellishment: a

¹⁵⁴For further discussion on *Affekt* in Handel's arias, see Chapter 3.

¹⁵⁵Tosi (Galliard), 93-94.

singer who did not "vary it for the better" was "no great Master," in Tosi's opinion. The *da capo* was the showcase of a singer's improvisatory abilities. The best singers were capable of embellishing the composer's melody to such an extent that it was both improved upon (by the addition of beautiful fixed graces, divisions, and *passaggi*), and still recognizable. It was considered an abuse for a singer to obscure the composer's original melody totally by the addition of embellishments too numerous and too complicated.

The *da capo* arias known to be ornamented in Handel's hand reveal embellishment of only one statement of the A section. Since Handel's ornaments were only presented once for the A section, it is generally presumed that they were intended for the *da capo* repeat. As noted above, however, it was standard Baroque convention to ornament all three sections of a *da capo* aria. Handel's omission of ornaments in the first statement of the A sections of his *da capo* arias does not necessarily preclude their usage, because Handel added ornamentation to previously existing copies of arias. These scores included the A section in full only one time, just as modern publishers only print the A section once. In reference to Handel's own ornamentation of arias from the opera *Ottone* (as in the Bodleian manuscript, which will be discussed more thoroughly in the next chapter), Hall and Hall note the following:

We find strong evidence that flexibility of rhythm, trills, minor ornaments and even variations of the *da capo* arias were allowable and even encouraged, at least for first-class singers in the operas. But cadenzas were the privilege of the few and had little, if any, place in the oratorios conducted by the composer himself.¹⁵⁶

¹⁵⁶Hall and Hall, 42.

The Cadenza

Cadenzas were a particularly favored vehicle for display of a Baroque singer's ornamental prowess, as they provided a prime opportunity for narcissistic self-glorification, and frequent abuses of established conventions were rampant. Tosi was particularly adamant about the abuses he noted in cadenza practice, including the use of what he considered excessive *passaggi*. Tosi's oft-quoted tirade about overly long cadenzas at the three major cadential points of a *da capo* aria follows:

Generally speaking, the Study of the Singers of the present Times consists in terminating the *Cadence* of the first Part with an overflowing of *Passages* and *Divisions* at Pleasure, and the *Orchestre* waits; in that of the second the Dose is increased [*sic*], and the *Orchestre* grows tired; but on the last *Cadence*, the throat is set a going, like a Weather-cock in a Whirlwind, and the *Orchestre* yawns.¹⁵⁷

Tosi complained that singers abused cadenzas in this manner for the mere sake of applause, and such excessively long cadenzas were a cause for numerous complaints.¹⁵⁸ Tosi vehemently spoke out against what he called "annoying gargling" in the following quote. Although he acquiesced to the addition of a metrically free cadenza at the final cadence of an aria, he made it clear that he believed in-time cadenzas were sufficient:

¹⁵⁷Tosi (Galliard), 128-29.

¹⁵⁸Tosi's diatribe continues, "Gentlemen Moderns, can you say that you do not laugh among yourselves when in the cadenzas you have recourse to a long series of *passaggi* in order to beg applause from blind ignorance? You call this recourse by the name of alms, seeking as charity those *evvivas* which you recognize that you do not merit in justice, and in recompense you make fun of your supporters as though they did not have hands, feet or voice enough to praise you. Where is justice, where is gratitude? And if they should find you out? Beloved singers, the abuses of your cadenzas, though they be useful to you, yet are pernicious to the profession. . . ." (Tosi [Foreman], 83-84).

If among all the cadenzas of an aria, the last allows some moderate free will to the singer, in order that it may be understood as the last, some abuse will be sufferable, but it changes into abomination when a singer plants himself firmly with his annoying gargling to the nausea of the intelligent, who suffer the more since they know that composers ordinarily leave some note in every final cadenza which is sufficient for a discreet ornament, without seeking it out of tempo, out of taste, without art and judgment.¹⁵⁹

The number of cadenzas within one aria was a topic of heated debate in the eighteenth century. The accepted standard was that cadenzas should not be too numerous nor too long, although cadenzas involving two parts, such as voice and an obbligato instrument, could be somewhat longer.¹⁶⁰ The *da capo* aria was the favored form of the day, and Tosi noted that it provided three usual points for a cadenza: 1) at the end of the first A section; 2) at the end of the B section; and 3) at the final cadence, the end of the repeat of the A section.¹⁶¹ Quantz commented that as many as five cadenzas were possible in a *da capo* aria, but that this number of cadenzas was an abuse:

The object of the cadenza is simply to surprise the listener unexpectedly once more at the end of the piece. . . . To conform to this object, a single cadenza would be sufficient in a piece. If, then, a singer makes two cadenzas in the first part of an aria, and yet another in the second part, it must certainly be considered an abuse; for in this fashion, because of the *da capo*, five cadenzas appear in one aria. Such an excess is not only likely to weary the listeners, especially if all the cadenzas are alike, as is often the case, but also may cause a singer not too rich in invention to exhaust himself all the more quickly.¹⁶²

Although many Baroque vocal scholars (in addition to Tosi) spoke against the abuse of cadenza practice in *opera seria*, as well as in oratorio, singers continued to use

¹⁵⁹Tosi (Foreman), 87.

¹⁶⁰Brown, 265.

¹⁶¹Tosi (Foreman), 81-82.

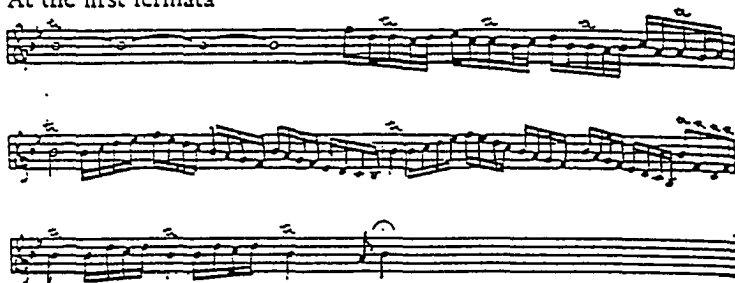
¹⁶²Quantz, 180.

the cadenza as a device for personal vocal display in excess of what was considered appropriate by many eighteenth-century writers. Fig. 12 is one of the most famous examples of this type of narcissistic behavior, illustrating seven cadenzas which were inserted into one aria.

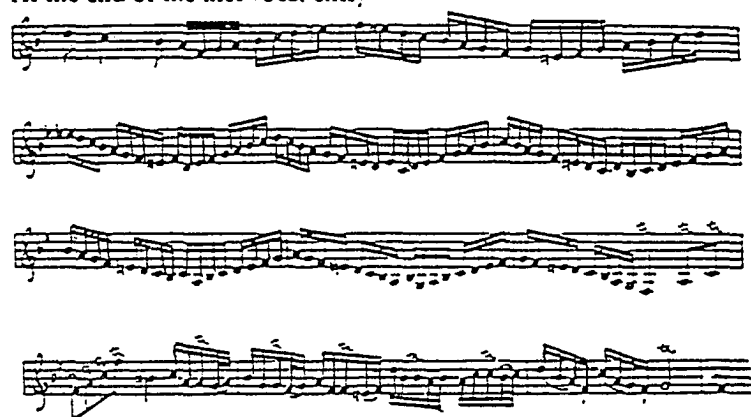
Fig. 12. The *castrato* Farinelli's cadenzas for the aria, "Quell'usignolo" from the opera *Merope* by Giacomelli (Brown, 262-63)

a. In the A section

At the first fermata



At the end of the first vocal entry



At the fermata when the first poetic line returns

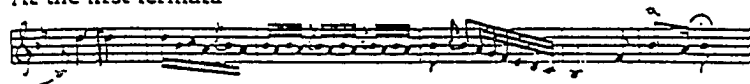


At the end of the second vocal entry



b. In the B section

At the first fermata



At the fermata when the first poetic line returns



At the end of the B section



As noted above, it was common practice to insert metrically free cadenzas in arias. Tosi's predilection for modest in-time cadenzas, however, seems also to have been shared by Handel. The reader must understand that, although Tosi's position on cadenzas was quaint and conservative in comparison with the performance practice of many famous Baroque singers (notably the *castrati*), his ideals represent those present in Handel's own ornamentation. Only modest, in-time cadenzas (if any) are present in the opera arias to which Handel is known to have added ornamentation.¹⁶³ Although out-of-

¹⁶³One cadenza Handel added to an aria from the oratorio *Samson* is out-of-time in that it adds two measures to the original composition, but it is known that this version (continued...)

time cadenzas were frequently employed in late Baroque Italian vocal style, their application in the music of Handel should be very judicious and sparing.

(...continued)

of the aria was not used in performance. This cadenza and the other available examples of Handel's own ornamentation style will be discussed in Chapter 3.

CHAPTER 3

DISCERNING HANDEL'S ORNAMENTATION STYLE

The modern performer must understand and synthesize ornamentation rules and practices from Italian, English, German, and French sources when considering the style of such a cosmopolitan composer as Handel. Handel was born in Germany, spent his formative years in Italy absorbing the Italianate practices of composition and ornamentation, and enjoyed his most successful and mature years in England, where a more reserved and modest application of ornamentation was the convention. These varying influences must be understood within the context of the late Baroque era in order to discover a characteristic style of Handelian ornamentation.

Origins of Handel's Ornamentation Style

Handel spent the years 1706 to 1710 in Italy where he met leading Italian composers and studied their works. During this period he travelled to Rome, Florence, and Venice composing cantatas, sacred music, and opera. He absorbed the Italian vocal style of flowing melody, flexible rhythm in recitative, and fluency in the setting and treatment of Italian verse. He benefitted from contact with such composers as Domenico and Alessandro Scarlatti, Antonio Caldara, Bernardo Pasquini, Agostino Steffani, and Arcangelo Corelli, all of whom with the exception of Corelli were opera composers.¹⁶⁴

¹⁶⁴Winton Dean and John Merrill Knapp, Handel's Operas: 1704-1726 (Oxford: (continued...))

Most scholars agree that Handel's ornamentation style is rooted in Italian practice, having evolved from exposure to Italian opera and its conventions in Italy, as well as the widespread Italianate operatic influence in his native Germany. Handel is one in a long line of German composers who went to Italy for musical training and who returned to Germany with a working knowledge of the Italianate style of operatically-influenced florid melody and improvisational ornamentation.¹⁶⁵

Recent studies reveal the ways in which Handel blended native Germanic compositional techniques with an Italianate gift of melody. Ellen Harris argues that Handel's music was not so dominated by Italian compositional styles as was previously thought by many scholars.¹⁶⁶ She cites that Handel exhibits "notable" Germanic compositional influences in the harmony, rhythm, meter, phrasing, key schemes, and continuo texture in the solo cantatas. Harris also specifically notes the influence of the

(...continued)

Clarendon Press, 1987), 81-84.

¹⁶⁵The Thirty Years' War (which began in 1618) resulted in such political and cultural chaos that it caused Germany to lag behind its Italian and French neighbors in establishing an indigenous style of opera in the Baroque period. Consequently, German operatic productions in the Baroque were an amalgam of Italian, French, and English musical styles, librettos, language, and performance practice. Many German vocal compositions of the period reflect the heavy Italian operatic style of florid vocal writing, but they also contain a certain conservatism as influenced by the church and indigenous folk song, which points to a less heavily ornamented style. For more information on Germanic vocal styles and practice in the Baroque period see Allen's dissertation, "German Baroque Opera (1678-1740)," as well as the excellent discussions of each European country's ornamental style developments in Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries."

¹⁶⁶See Ellen T. Harris, "The Italian in Handel," in *Journal of the American Musicological Society* 33, no. 1 (Spring, 1980): 468-500.

concept of *Affektenlehre*.¹⁶⁷ Winton Dean and Merrill J. Knapp also note Handel's particular retention of such Germanic qualities as "intellectual force," "resourceful and varied treatment of the orchestra, sense of harmonic adventure, and contrapuntal density and intricacy."¹⁶⁸ These Germanic roots underpin the intangible, but unmistakable, gift of graceful melody which was awakened during his stay in Italy. Contact with Italian composers and singers led to Handel's lifelong preoccupation with dramatic vocal music, a genre in which the ornamental practice was unmistakably Italianate in origin.

The Italian influence in Germany created what Frederick Neumann refers to as the "Italo-German" style.¹⁶⁹ After 1700, Germany slowly began to absorb more numerous influences from France which brought about the eventual shift from the Baroque to the *galant* style of the mid-eighteenth century.¹⁷⁰ This French influence, which included a more homophonic compositional style with emphasis on the obligatory graces,¹⁷¹ was based in "dry constructivism" quite foreign to the sentimental

¹⁶⁷Ibid., 474.

¹⁶⁸Dean and Knapp, 84.

¹⁶⁹Neumann, Ornamentation in Baroque and Post-Baroque Music, 37-38.

¹⁷⁰Allen notes how gradually the balance between Italian and French influences at the Hamburg opera shifted from year to year during its development. In the late seventeenth and early eighteenth centuries, operas by Lully were often heard in translation, and many German librettos were based on those by Quinault. The French style of singing was eventually favored by the north Germans, as this oft-repeated quote by Johann Mattheson (1739) indicates: "the Germans bleat, the Italians blat, the Spanish howl; only the French sing." Johann Mattheson, Der vollkommene Capellmeister (1739); reprint, Documenta Musicologica, Erste Reihe: Druckschriften-Faksimiles, no. 5 (Kassel: Bärenreiter-Verlag, 1954), 110; quoted in Allen, 83.

¹⁷¹Neumann, Ornamentation in Baroque and Post-Baroque Music, 37-38. By the
(continued...)

emotionalism of the Italians' more arbitrary, free style of flowing melody and improvisational ornamentation.¹⁷² The French influence on composition and ornamentation was more prominent in Handel's harpsichord music than in his vocal ornamental style,¹⁷³ which remained Italianate in origin.

Handel Autograph Examples of Ornamentation

The most valuable source for discerning Handel's preferred style of vocal ornamentation is an actual aria ornamented in his own handwriting; a very few such autograph scores do exist. As far as is known today, there are the four arias from the opera *Ottone* for which Handel added vocal ornamentation to a previously existing melody line, and one ornamented aria from the opera *Amadigi di Gaula*. Also, there are a few autograph ornamental additions to the cantata, *Dolce pur d'amor l'affanno* (ca. 1707-1709). The only other ornamentation Handel is known to have provided for singers are two vocal cadenzas for the oratorio *Samson*. Beyond these few examples, one must look to the keyboard transcriptions of opera arias (those by both Handel and his contemporaries) and to Handel's own style of florid melody and variation¹⁷⁴ for clues as

(...continued)

mid eighteenth-century the French commonly wrote out or indicated all their ornaments (Smiles, "Directions for Improvised Ornamentation in Italian Method Books of the Late Eighteenth Century," 497, note).

¹⁷²Neumann, Ornamentation in Baroque and Post-Baroque Music, 39.

¹⁷³Ibid., 171.

¹⁷⁴It should be mentioned that Alfred Mann cites a pair of arias which Handel wrote, "one without, and the other with vocal ornamentation," as lessons in continuo realization and improvisation for Princess Anne (Alfred Mann, Bach and Handel: Choral
(continued...))

to an appropriate ornamental style for use in his works today. Another primary source for discerning Handel's preferences in ornamentation is that of his own singers and their contemporaries, such as Faustina Bordoni and Carlo Broschi Farinelli.

Arias

The first group of arias ornamented by Handel to be considered consists of those from the opera *Ottone*, housed in the Bodleian Library at Oxford (MS Don. c.69). The manuscript contains two cantatas in Handel's own hand, plus six opera arias in the hand of John Christopher Smith the elder,¹⁷⁵ four of which contain added embellishments in Handel's own hand.¹⁷⁶ Three of the arias, "Alla fama," "Affanni del pensier," and "Benchè mi sia crudele" contain considerable embellishment. These three arias have

(...continued)

Performance Practice [Chapel Hill, NC: Hinshaw Music, Inc., 1992], 82). These arias are printed in facsimile in Georg Friedrich Händel, Aufzeichnungen zur Kompositionslehre [Composition lessons], ed. Alfred Mann, in Hallsche Händel-Ausgabe (Kassel: Bärenreiter, 1978), Supplement, Vol. 1:38-43. This author notes that these arias were written as keyboard works, and that the only concrete similarity between the two pieces is the first four notes, which are identical in pitch and rhythm (except for the addition of a passing tone in the second aria). Beyond the opening measure, there is "considerable variation in the structure of the two works," which seem to have been written with a purely "didactic intent" (Ibid., 39). Ornamental notes in the second aria include trills, *crescendi*, and various scale passages, but there is little melodic similarity between the two pieces from which to make a comparative study of Handel's vocal ornamentation practice.

¹⁷⁵He was Handel's assistant during Handel's last years of blindness.

¹⁷⁶Hall and Hall, 31.

been printed in two modern performing editions, one edited by Winton Dean, and the other edited by Hellmuth Christian Wolff.¹⁷⁷

Each editor has transcribed some portions of the ornamented passages differently with regard to notes and rhythms. Dean's edition provides no text setting for the embellished line, but rather prints the embellishing notes and passages directly above the original melodic line. Wolff's edition prints both lines in full (ornamented and unornamented), each with text setting.¹⁷⁸ Therefore, a comparison of the two editions reveals significant differences in interpretation. Dean sheds light on the reason for possible differences in interpretation of some of the ornamentation: he says that Handel's added little notes "can generally be deciphered," but "that their exact rhythm is sometimes in doubt," acknowledging that Handel did not always clearly notate rhythmic values or notes which the ornaments were designed to replace.¹⁷⁹

It must be noted that both editions, Wolff (1972) and Dean (1973), were made at about the same time. The editors disagree, however, as to the authorship of the vocal embellishments. Wolff cites the *castrato* Gaetano Guadagni (1729-1792) as author, most likely based on the contention by Hall and Hall that these ornaments may have been

¹⁷⁷Hellmuth Christian Wolff, ed., Original Vocal Improvisations from the 16th - 18th Centuries, trans. A. C. Howie, Vol. 41 of Anthology of Music: A Collection of Complete Musical Examples Illustrating the History of Music, ed. K. G. Fellerer (Cologne: Arno Volk Verlag, 1972), 109-32.

¹⁷⁸Note that Handel merely added embellishments to a pre-existing Smith copy of the arias; therefore the Bodleian manuscript does not contain two complete lines of melody, each with text. Any textual setting, which includes decisions of syllabification, must be that of an editor or performer.

¹⁷⁹Dean, ed., G. F. Handel: Three Ornamented Arias, Preface.

written *for* Guadagni.¹⁸⁰ Neither the Halls nor Dean refute the authorship of Handel.¹⁸¹ Since the Dean edition is by a noted Handel scholar and appears to have less editorial manipulation than that of Wolff, Dean's edition will be referred to in all subsequent references to the *Ottone* ornaments.

That Handel did take the time to write down embellishments is very unusual, since most singers of his day would have known how to embellish arias in the fashionable style. The ornamented *Ottone* arias are transposed down either a fourth or a fifth from the original key into the alto clef, presumably for a contralto, possibly English, who was not well versed in the Italian style of ornamentation. The occasion for which these ornaments was written is not known; it is possible that they were possibly prepared for an abortive revival performance of the opera or for a concert.¹⁸²

The ornamentation runs throughout in only two of the four arias. The incomplete nature of the embellishments in two of the arias cannot be fully explained by scholars; yet, for some reason, Handel did not finish his task. "Falsa imagine" contains only one

¹⁸⁰Wolff, 109, and Hall and Hall, 32 and 34.

¹⁸¹See Hall and Hall, 32, and Dean, ed., G. F. Handel: Three Ornamented Arias, Preface.

¹⁸²Dean (1976) conjectures that the *Ottone* embellishments were possibly prepared for a revival of *Ottone* in 1727, or for a concert performance. Hall and Hall (1957) cite the year 1751 as the possible date for the embellishments, noting failing eyesight as Handel's reason for a shaky, hard-to-decipher handwriting and incomplete ornamentation. However, the date of the *Ottone* embellishments can be pinpointed to the 1720's because of the paper and handwriting style (Dean, ed., G. F. Handel: Three Ornamented Arias, Preface, and Hall and Hall, 32-34). For further discussion about the possible reason for which these ornaments were written, see "The Recovery of Handel's Operas," in Music in Eighteenth-century England: Essays in Memory of Charles Cudworth (Cambridge: Cambridge University Press, 1983), 110.

tiny embellishment in its first vocal phrase. In "Alla fama" the embellishments end after bar 46, little more than halfway through the A section of this *da capo* aria. Ornaments are present, however, throughout both the A and B sections of the arias "Affanni del pensier" and "Benchè mi sia crudele." It is most likely that the ornaments in the A sections would have been sung during the repeat, although it is known that singers did frequently add some ornamentation to the first statement of the A section.¹⁸³

Hall and Hall have noted three main categories of ornamentation in Handel's embellishment of these arias.¹⁸⁴ The first emphasizes particular beats and interval leaps by the insertion of divisions and/or "fixed" ornaments such as trills, *appoggiature*, and mordents. Notably, nearly every phrase of "Affanni del pensier" and "Benchè mi sia crudele" in both the A and B sections has been ornamented to some extent. Most of the longer note values in the original melodic line (such as quarter and dotted quarter notes) are embellished by the addition of modest divisions as described above. These longer note values occur usually, though not always, on accented syllables or particularly important words, and melismatic lines (which are also embellished) are used invariably on words of textual significance.

Short original note values such as eighth or sixteenth notes are often embellished with even smaller sixteenth or thirty-second notes. Each ornamented line follows the contour of the original melody, permitting it to be discerned, even in its embellished form. Sometimes ornamented passages include notes a third, a fourth, or even higher

¹⁸³For more discussion about Handel and ornamentation in his *da capo* arias, refer to the section on "Ornamentation of Handelian Arias by Singers" of this chapter.

¹⁸⁴Hall and Hall, 36-38.

than the original line. Embellishing notes rarely stray further than a primary beat's length from the original melodic shape, however. Fig. 13 displays added notes in the form of turns around the principal notes of the melody in mm. 24-26, as well as a downward scale passage on the words "finse bella" that incorporates a much wider melodic range than the original melody.

Fig. 13. Handel's ornamental additions to "Alla fama" from *Ottone* (Dean, ed., *G. F. Handel: Three Ornamented Arias*, 11)

23

- de il pen - sie - ro Quan - do a te mi fin - -

- se - - bel - la:

Note the vocal flexibility and increased melodic range required by the quickly moving added notes in Fig. 14.

Fig. 14. Handel's ornamental additions to "Affanni del pensier" from *Ottone* (Dean, ed., *G. F. Handel: Three Ornamented Arias*, 4)

The second category of embellishment noted by Hall and Hall emphasizes Handel's frequent use of triplets to replace original duplet figures. Triplet figures often fill in interval gaps and create rhythmic excitement, as in the melismatic passage in Fig. 15.

Fig. 15. Handel's ornamental additions to "Benchè mi sia crudele" from *Ottone* (Dean, ed., *G. F. Handel: Three Ornamented Arias*, 19)

In Fig. 15, the triplets fill in the various intervals while leaving the basic melodic compass of the original melody unchanged. In Fig. 16, Handel also follows the basic contour of the melody while incorporating triplets and notes outside of its original compass—yet swiftly returning within the original melodic framework.

Fig. 16. Handel's ornamental additions to "Affanni del pensier" from *Ottone* (Dean, ed., *G. F. Handel: Three Ornamented Arias*, 5)

18

Un sol momen - to. Da-te-mi pa-ce al-men. — E poi tor -

p (senza Cemb.)

na - te Af-

Hall and Hall's third category of embellishment involves the alteration of entire phrases to obtain special effects, as in Fig. 17.

Fig. 17. Handel's ornamental additions to "Affanni del pensier" from *Ottone* (Dean, ed., *G. F. Handel: Three Ornamented Arias*, 8-9)

38

pa - - ce, me tur-ba - te. Che os-ù- ra - ti la pa - -

ce. a me tur - ba - - te

f con Cemb.]

These two phrases are the last of the B section, forming an in-time cadenza as described in Chapter 2. Here the original melody is altered by the introduction of triplets and smaller note values, of which a considerable number rise above the original melodic compass. More rarely, Handel sometimes alters a phrase by starting on the original pitch, but then moves in the opposite direction from the original melodic contour only to return and finish on the original ending pitch.

Hall and Hall fail to mention a few pertinent facts about Handel's ornamentation in their designation of three categories of embellishment found in the *Ottone* arias. Phrases are rarely ornamented by beginning on a note other than the original melodic pitch of the phrase. Fig. 16 (m. 20) illustrates a case where Handel ornamented a phrase by beginning on a note other than the original note ("tornate"). Notes differing from the original melodic line almost always begin on the second beat or later in the measure, except occasionally when the second half of the first beat is embellished by the addition of a note or notes connecting it to the second beat. Handel also occasionally connects two phrases which were separated by a rest in the original; however, the second of the original two phrases is still begun on the original pitch, even though now connected to the first phrase (Fig. 14, m. 16, beat 3). When embellishing, Handel maintains the harmonic and melodic integrity of sequences, albeit with considerable melodic embellishment that follows the original melodic framework (7-6 sequence, Fig. 17, mm. 40-41, and also in "Benchè mi sia crudele" (6-5 sequence in mm. 27-34).

One of the most interesting aspects of Handel's ornamentation is the frequent difficulty of the intricate rhythmic values employed and the improvisatory, free-sounding

nature of the ornaments when sung. In part, the improvisatory sound of the ornamentation is achieved by Handel's inclusion of such unusual rhythmic figures as quintuplets (Fig. 14, m. 16), a frequent use of triplets (Figs. 15, 16), and the freedom with which ornamental notes are employed on unaccented syllables, such as in Fig. 14 (m. 15, on the first syllable of "momento" and m. 17, on the first syllable of "tornate") and Fig. 16 (m. 19, on the last syllable of "momento"). An improvisatory style is also achieved by the inclusion of a few notes which elongate the original melodic phrase by a beat's length (Fig. 16, m. 18, beat 1).

Another aria ornamented in Handel's own hand is "O caro mio tesoro" from the opera *Amadigi di Gaula*. This aria and a sketch of the overture are the only surviving autograph copies of any music from the opera.¹⁸⁵ "O caro mio tesoro" is a copy which is neither a sketch nor a part of the original score and is housed in the Fitzwilliam Museum, Cambridge.¹⁸⁶ The version of this aria as printed in the Chrysander score of the opera differs considerably from the Fitzwilliam manuscript (since no autograph copy of the score was extant at the time, Chrysander's edition was made from an eighteenth-century copy). Dean's comparison of the Chrysander and Fitzwilliam scores reveals differences in accompanimental forces, tempo marking, rhythmic values, length of *ritornelli*, chordal structure, as well as considerably more elaborate vocal melody in the Fitzwilliam

¹⁸⁵ Another aria from *Amadigi*, also with autograph ornamentation, has recently been discovered and is kept in the Malmesbury Collection (Dean and Knapp, 29).

¹⁸⁶ This is Fitzwilliam manuscript 30 H 6, pp. 41-43. This aria is discussed in Dean's article, "Vocal Embellishment in a Handel Aria." The ornamented aria is printed in full in Georg Friedrich Händel, *Amadigi: Opera Seria in Tre Atti*, ed. J. Merrill Knapp, in *Hallsche Händel-Ausgabe (Kritische Gesamtausgabe)*, ed. Georg-Friedrich-Händel-Gesellschaft, Serie II: Opern, Band 8 (Kassel: Bärenreiter, 1971), 58-62.

(Handel autograph) score. Dean's explanation for these differences is that Handel was probably writing down the aria from memory, perhaps for a concert performance, once again for a singer not well versed in the ornamental style of the Italians.¹⁸⁷ Whatever the reason for the ornamental version, it offers another unique glimpse of Handel's ideas about ornamentation.

There are slight differences in the ornamental style between the *Amadigi* aria, "O caro mio tesoro" and the *Ottone* arias. Although both A and B sections of this *da capo* aria are embellished, "O caro mio tesoro" is less florid than the *Ottone* arias and includes entire phrases which remain unornamented. The reason for the sparser ornamentation is not known, in part because the date of the ornamentation in the *Amadigi* aria cannot be pinpointed. It is possible that the singer for whom this aria was embellished was not as skilled in the art of florid singing as was the singer of the *Ottone* embellishments.¹⁸⁸ In the A section of "O caro mio tesoro," the first twelve measures of the vocal line (mm. 10-21) contain no embellishment. At mm. 22, 24, and 30, the cadence points of three consecutive phrases are only slightly embellished with anticipations and a small, one-measure melisma (m. 28). Beyond m. 36 more significant embellishment occurs.

¹⁸⁷Dean, "Vocal Embellishment in a Handel Aria," 159.

¹⁸⁸*Amadigi di Gaula* premiered in 1715 with the English soprano Anastasia Robinson (ca. 1692-1755) singing the part of Oriana, for whom the aria, "O caro mio tesoro," was originally written. The fact that Robinson was young and rather inexperienced in the Italian vocal style may be a reason for Handel's unusual preparation of the vocal ornamentation. According to Dean, however, it seems unlikely that Handel would have provided a singer with a version of the aria so materially different than that in the full score, unless he intended a modification of the aria. Dean notes it is possible, though unlikely, that Chrysander's version is the latter of the two (Dean, "Vocal Embellishment in a Handel Aria," 159).

In the *Ottone* arias Handel's choice of ornamenting duple passages with triplet rhythms was noted. In mm. 40-42 of "O caro mio tesor" (Fig. 18) Handel does the opposite and turns a triplet figuration into steady eighth notes in the ornamented version. Furthermore, the steady eighth note rhythms in mm. 46-48 are changed to a more complex melody of sixteenth notes, dotted eighth notes, thirty-second notes, trills, and slide figures.

Fig. 18. Excerpt of "O caro mio tesor" (*Amadigi di Gaula*) as ornamented by Handel (Dean, "Vocal Embellishment in a Handel Aria," 155-156)

The image displays a musical score for an excerpt from "O caro mio tesor" in *Amadigi di Gaula*. The score is arranged in three systems, each with three staves. The top staff is for the vocal line, the middle for the figured bass, and the bottom for the keyboard accompaniment. The first system (measures 40-42) features a vocal line with lyrics "al-ma a-man - te e vie - ni a con - so - lar" and a figured bass with figures 6, 64, 6, 6/5, and 6. The second system (measures 43-45) has lyrics "quest' al - ma a - man - - te e vie - ni a" and a figured bass with figures 6, 6, 6, 4, 3, and 6/5. The third system (measures 46-48) includes lyrics "con - so - lar" and "quest' al - ma a - man - - te" with a figured bass of 6, 6, 6/5, 6, and 4/3. The score includes various musical ornaments such as trills and slide figures, and is marked with measure numbers 40, 50, and 51.

The B section of the Fitzwilliam manuscript is structurally different from the Chrysander version. As in the A section, Handel does not ornament the first portion of the B section (mm. 59-64), and he begins embellishment with simple cadential ornaments in measures 65 and 68. Measures 70 ff. contain considerable differences from the Chrysander copy, however, not only in the melodic line, but also in the bass line, which radically change the harmonic movement of the whole passage. In the B section, Handel was not only ornamenting but also recomposing. The melodic differences between the Chrysander and Fitzwilliam versions in the B section of this aria represent more of a melodic and harmonic reworking than a mere ornamentation of the melody.

The final source for autograph additions to a previously existing melody is the Italian cantata *Dolce pur d'amor l'affanno*,¹⁸⁹ which contains embellishments in only 14 of 148 measures. It is interesting to note that these little note interpolations consist mainly of turn figures and divisions that function as passing tones (Fig. 19).¹⁹⁰ The interval-filling passing tones would require an extremely facile vocal technique in order to be executed within the time constraints of the measure (Fig. 19, m. 2, and m. 9). This type of rhythmic intricacy is characteristic of the ornamental examples known to have survived from Handel.

¹⁸⁹The autograph manuscript for this cantata is in the Fitzwilliam Museum in Cambridge (MS 30-H-2). Robert Donington prints a facsimile portion of Handel's autograph of this aria in Baroque Music: Style and Performance. A Handbook (New York: W. W. Norton & Company, 1982), 102.

¹⁹⁰Neumann, Ornamentation in Baroque and Post-Baroque Music, 555-56. Neumann notes that these added ornaments are also reproduced in Adolf Beyschlag, Die Ornamentik der Musik (1908; reprint, Leipzig, 1953 and 1970).

Fig. 19. Handel's ornamental editions to the cantata *Dolce pur d'amor l'affanno* (Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 556)

(d'a-)mor l'af-fan-no se, com - pa - guo del tor (mento) Dol - ce
 pur d'a - mor l'af-fan - no se com - pa - - gno
 del tor - men - to il se le pe - ne u -
 ni - te van - no con la spe - me e con l'af -
 fet - to il di-let-to è poi mag-gior, il di-let - to è poi mag-gior

All of Handel's vocal writing contains melodic passages that reflect the florid vocal style typical of the period, but *Dolce pur d'amor l'affanno* is the only cantata for which Handel added embellishments to the finished piece. Some arias by Handel contain particularly florid writing, almost as if Handel had written out the desired embellishments as part of the composed piece. One aria in particular, "Siete rose rugiadose," from the cantata of the same name, contains small note values in intricate patterns, as if a singer's embellishments had been transcribed. Examination of this aria reveals interesting clues about Handel's views on ornamentation. Fig. 20 contains fast rhythmic values in turned figures, slides, and brilliant short scales similar to those in Handel's harpsichord embellishments of his own opera arias. Handel also includes a few little note designations of *appoggiature*. When ornamenting Handel's vocal works today, one should take into consideration the amount of embellishment already provided in the

melodic writing. An aria with as much composed decoration as this would require much less adornment than one with more "space" for such additions.

Fig. 20. A section of the aria, "Siete rose rugiadoso" from the cantata of the same name (Lasocki and Legêne, Part 3:105)¹⁹¹

Largo

Sie - te ro - se ru - ga -

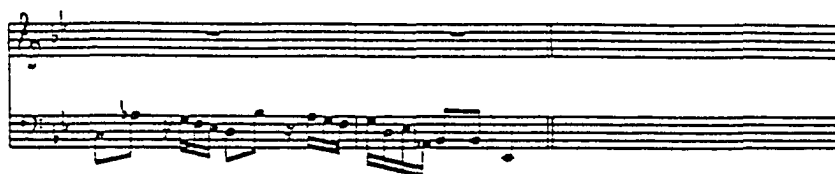
- do - - - se bel - ie lab - - bra del mio ben, Siete ro - - - se ru - ga -

- do - - - se bel - - - ie lab - - bra del mio ben, Siete ro - - - se ru - ga -

- do - - - se bel - - - ie lab - - bra del mio ben, bel - ie lab - - - - -

- - - - - bra bel - - - ie lab - - - bra del mio ben.

¹⁹¹Note that this excerpt includes a misprint: all vocal staves should contain treble clefs with subscript 8's, instead of regular treble clefs. The aria is printed in alto clef in the Chrysander edition (Vol. 51, p. 115).



Cadenzas

Cadenzas were an integral part of an eighteenth-century singer's art. Arias, and even sections within arias, were often concluded with the addition of a few measures of vocal display expressly to demonstrate the singer's vocal prowess. These displays, ideally, would enhance the composer's unembellished cadences and contribute to the *Affekt* of the arias. Surviving examples of Handel's cadenzas are rare. The Bodleian manuscript which contains the ornamented *Ottone* arias shows "little or nothing" about the way to embellish cadences, "presumably because the singer did not require instruction [there]," according to Dean.¹⁹² At the only point where Dean considers that a cadenza would have been imperative, Handel added a tiny embellishment. This embellishment consisted of three notes at the final cadence of the *da capo* aria, "Benchè mi sia crudele."¹⁹³

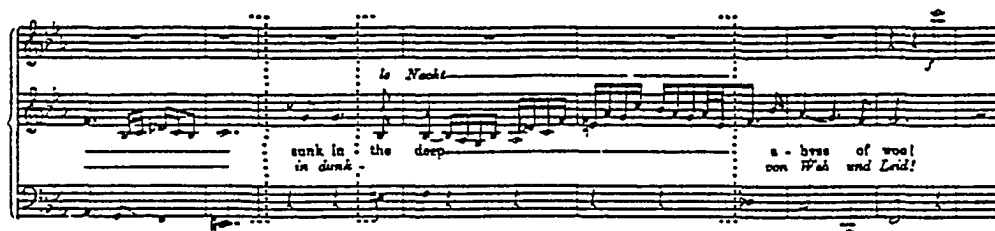
The only two surviving examples of cadenzas Handel wrote to be added to previously existing melodies are for the oratorio *Samson*. The aria, "Oh mirror of our

¹⁹²Dean, ed., *G. F. Handel: Three Ornamented Arias*, Preface.

¹⁹³*Ibid.*, Preface and 21. Dean does not elaborate about why he designated this spot as imperative for a cadenza.

fickle state," contains a final (two measure) cadenza (Fig. 21), but for reasons unknown, this version of the aria was eventually not used in performance.¹⁹⁴

Fig. 21. Handel's cadenza for the aria, "Oh mirror of our fickle state" from the oratorio *Samson* (Chrysander, v)



This out-of-time oratorio cadenza is brief, adding two measures to the original composition. It covers the range of a ninth and contains a series of interconnected fourths. The embellishing run decorates one word, "deep," and outlines the iv and V chords in F minor. The cadenza actually concludes prior to the cadential chords i - V - i.¹⁹⁵ Note that Handel does not bother to notate the obligatory cadential trill, presumably since the singer would have known to insert it.

The accompanied recitative, "Since Light so necessary is to life," also contains a cadenza of one measure (Fig. 22). This recitative follows the famous aria, "Total Eclipse" and was found only in the conducting score. Chrysander notes that the cadenza "seems to have been set, by way of experiment, for *Miss Robinson*" (italics by Chrysander), and was most likely omitted from performance because the words were not

¹⁹⁴This version of the aria was included in the 1742 revision of *Samson*. The manuscript contained some portions crossed out in Handel's hand, including this cadenza figure.

¹⁹⁵According to accepted Baroque practice, a cadenza should ideally be placed on the i or V chord (Brown, 265).

the most "lofty of noble impression."¹⁹⁶ The in-time cadenza encompasses one octave, and, in this case, ends with Handel's notation of the obligatory cadential trill and a slide figure into the final pitch.

Fig. 22. Handel's cadenza for the accompanied recitative, "Since Light so necessary is to life" from *Samson* (Chrysander, vi)

The image shows a musical score for a cadenza. It consists of five staves. The top staff is the vocal line, starting with a fermata and a trill. The second staff is the first part of the accompaniment. The third staff is the second part of the accompaniment. The fourth staff is the third part of the accompaniment, with lyrics underneath: "why not, as Feeling, through all parts dif-fus'd, that we might look at will through ev' - - - - - ry pore?". The fifth staff is the fourth part of the accompaniment. The word "Adagio" is written above the first staff.

This cadenza is especially noteworthy since it was composed to conclude an accompanied recitative, rather than an aria. The cadenza presents evidence that Handel considered the application of a very modest (in-time) cadenza appropriate at the end of an accompanied recitative. Handel composed a half-note tied to a dotted quarter in the strings and continuo parts creating a pause on which a brief cadenza could be placed. Since the accompanimental forces are sustaining one chord, Handel could have composed a longer, out-of-time cadenza figure, but he did not. An accompanied recitative which did not include such a written-in pause (where the accompanimental forces sustain a single chord) would not be an appropriate place to insert a similar type of cadenza spanning several beats, because the figure would cause ensemble problems.

¹⁹⁶Chrysander, vi.

The cadenza in the aria "Ev'ry Valley" in the J. C. Smith manuscript of the oratorio *Messiah* is often attributed to Handel.¹⁹⁷ Several *Messiah* manuscripts from Handel's era and shortly thereafter contain ornaments added in either pencil or ink, but their authorship is also under serious debate. The two cadenzas Handel composed for *Samson* are the only authentic autograph examples of individual cadenzas written for otherwise unornamented pieces.

Handel's relative silence on the subject of cadenzas is taken by some as a signal to omit them totally from his vocal works. Italian opera, however, was famous for ornate cadenzas and was a genre in which Handel flourished. We know that Handel permitted the famous singers Gaetano Majorano Caffarelli (1710-1783) and Matteo Berselli (fl. 1709-1721) to add cadenzas *ad libitum* in Italian opera, but this was, according to Charles Burney, a "compliment which Handel never paid to an ordinary singer."¹⁹⁸ Berselli was once allowed six points at which he could extemporize cadenzas,¹⁹⁹ but Burney's comments make it clear that this sort of license for copious embellishment in opera was the exception, not the rule. Burney notes that by 1741 the leading Italian singers in Handel's last opera, *Deidamia*, "were only singers of the second class, . . . and the rest were below criticism."²⁰⁰ Hall and Hall argue that Burney's comments "make it

¹⁹⁷Hall and Hall, 26-27; and Brown, 266.

¹⁹⁸Burney, quoted in Hall and Hall, 29.

¹⁹⁹Ibid. The Halls believe that these cadenzas were probably of short duration (Ibid.).

²⁰⁰Ibid.

most unlikely that they [the *Deidamia* singers] were permitted many cadenzas."²⁰¹

Burney goes on to note that the same *Deidamia* singers were subsequently used in oratorio performances where, "the solo singers were not required to be equal in abilities to those of the opera," inferring a less embellished vocal style in oratorio than in opera.²⁰²

By consulting such eighteenth-century writers as Burney, Quantz, and Sir John Hawkins (1719-1789), Hall and Hall argue that Handel usually preferred sparing use of cadenzas in the operas, but that he allowed those singers who were unusually adept at their creation to add them occasionally. Burney's comments about Berselli and Caffarelli seem to suggest that cadenzas may be employed more frequently by very skillful singers.

An eighteenth-century writer who seems to confirm the use of modest in-time cadenzas in Handel's works is Tosi's English translator, J. E. Galliard. Galliard notes that Handel's singers Faustina Bordoni (1700-1781) and Francesca Cuzzoni (1696-1778) were the models of good taste and stylistic appropriateness to whom Tosi referred as ideal performers, although Tosi strongly advised against imitating any performer directly.²⁰³ Faustina's own embellishments include cadenzas of modest length, both in-time and out-of-time, that are capable of being sung in one breath.²⁰⁴ Since she and Cuzzoni met Tosi's standards for appropriate embellishment, and they were two of Handel's most

²⁰¹Ibid.

²⁰²Ibid., 30.

²⁰³Tosi [Galliard], 154.

²⁰⁴Faustina's embellishments will be discussed in the section of this chapter entitled, "Handel's Italian Singers."

avored singers, evidence seems to support the use of in-time as well as modest length out-of-time cadenzas in Handel's works.

In studying the ornamental additions Handel made to the *Ottone* and *Amadigi* arias, Dean notes that for Handel, "cadenzas were certainly not obligatory," though in some of the *Ottone* arias, cadenzas are "clearly implied."²⁰⁵ If cadenzas were "clearly implied," as Dean asserts, why did Handel not notate them since he ornamented other parts of the arias? The answer may be that Handel truly did not favor elaborate and long cadenzas in his arias.²⁰⁶ Berselli and Caffarelli's numerous cadenza insertions, however, seem to indicate a less restrictive interpretation of Handel's own preferences for cadenza placement and length.

Keyboard Arrangements of Opera Arias

Other indications of the type and extent of vocal ornamentation approved of by Handel may be found in eighteenth-century keyboard arrangements of his opera arias made by himself and his contemporaries. The first keyboard arrangement to be considered is Handel's own two-part setting of the aria "Molto voglio" from *Rinaldo* (1711), which Chrysander published in his second edition of the opera.²⁰⁷ Handel's intent

²⁰⁵Dean, "Vocal Embellishment in a Handel Aria," 154.

²⁰⁶Early in the nineteenth century, Bacon continued to assert that Handel's music should be approached with solemnity and reverence. He was chagrined by the fact that cadenzas ("cadences") had become the established custom by then, and that they were no longer "a matter of choice." "It seems to me to have been the height of presumption to have arrogated the last impression at the close of such a song as *I know that my Redeemer liveth*. But custom has now established the usage. . ." (Bacon, 33).

²⁰⁷George Frederic Handel, *Rinaldo: Opera di G. F. Händel*, vol. 58b of *The Works of* (continued...)

in this arrangement seems to be simplification, not embellishment of the original aria, because the overall length of the original is truncated, and the melody is less complicated than the original vocal line.

The A section of the keyboard arrangement is based on the instrumental introduction of the original (mm. 1-8), which is lengthened four measures by the repetition of mm. 5-8 (refer to Fig. 23a and 23b). The A section melody of the original aria is not presented in full in the keyboard arrangement; however, the instrumental introduction of the original aria as incorporated into the keyboard arrangement can be seen as an embellished version of the opening vocal line, as it adds two measures of sixteenth note divisions in the place of some of the original eighth note figures. The B section is also a truncated version of the original, as it is shortened from eight measures to six. The sixteenth note melismatic phrases of the original (mm. 37-39), and a strong internal A minor cadence (m. 38, beat 1) are omitted.

(...continued)

George Frederic Handel, ed. Friedrich Chrysander (1894; reprint, Ridgewood, N.J.: Gregg Press, Incorporated, 1965), 116. The original manuscript is housed in the Fitzwilliam Museum. In the preface to his edition, Chrysander comments that this arrangement is possibly not by Handel, but more recent research by Alfred Mann has revealed that it is an autograph transcription, probably dating ca. 1725 (fourteen years after the original date of *Rinaldo*, 1711) (Rogers, 83).

Fig. 23. Handel's original vocal version of the aria "Molto voglio" from the opera *Rinaldo* as compared with his two-part keyboard arrangement of the same (Handel, *Rinaldo*, 58b: 29-30 and 116)

a. Original vocal score

Allegro.

(Violino I. Oboe I.) *Ubbi solo.* **Tutti.** (p. 116: 116.) *Ubbi solo.*

(Violino II. Oboe II.)

(Viola.)

ARMIDA.

(Bassi.) **Tutti.**

Molto voglio, molto spero, nulla de-ro du-bi.

Tutti. *Ubbi solo.*

-tar, molto voglio, molto spero, nulla de-ro du-bi tar, molto voglio, molto spero, nulla de-ro du-bi tar, no, non de-ro, no, non

Tutti. *Ubbi solo.*

voglio, nulla de-ro du-bi -tar: molto voglio, molto spero, ro -

Musical score system 1, featuring vocal lines and piano accompaniment. The lyrics are: *- glio, nulla devo dubi tar, molto voglio, molto pe-ro, nulla devo dubi.* Performance markings include *Tutti.*, *in solo.*, and *Viol. I.*

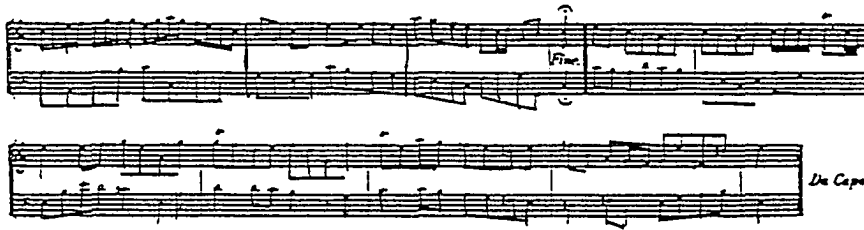
Musical score system 2, continuing the vocal and piano parts. The lyrics are: *tar, nulla devo dubi tar.* Performance markings include *Tutti.*, *in solo.*, *Viol. I.*, and *Tutti.*

Musical score system 3, concluding the vocal and piano parts. The lyrics are: *Di mia forza all'alto im, pero in-prò il mondo as-soggettar, di mia forza all'al-to im, pero in-prò il*. The system ends with the marking *(Fine.)*

Musical score system 4, a repeat section for the piano accompaniment. The lyrics are: *mondo as-soggettar, as-soggettar, sa-prò il mondo as-soggettar.* The system is marked *Da Capo.*

b. Keyboard arrangement

Keyboard arrangement score, consisting of two systems of piano accompaniment. The first system is a single staff, and the second system is a grand staff (treble and bass clefs).



The arias "Sventurato, godi o core abbandonato" from *Floridante* (1721)²⁰⁸ and "Cara sposa" from *Radamisto* (1720) were also arranged by Handel for keyboard and can be considered, along with the "Molto voglio" arrangement, the only authentic keyboard arrangements by Handel.²⁰⁹ In contrast with the "Molto Voglio" arrangement, the "Sventurato" and "Cara sposa" arrangements are more sophisticated and highly embellished. The use of ornamentation in the "Sventurato" and "Cara sposa" arrangements is similar: both arrangements contain embellishment which is characteristic of keyboard writing, such as trills, mordents, and scale passages, which also could possibly used for singing. In the arrangement of "Cara sposa," Handel included beaming and text underlay suitable for singing, whereas in the "Sventurato"

²⁰⁸The manuscript is in one of the volumes of the Aylesford Collection in the British Museum (RM 18.c.2). A facsimile of page two of the manuscript is printed in Terence Best's article, "An Example of Handel Embellishment," *The Musical Times* 110 (September 1969): 933.

²⁰⁹Rogers, 83. In this article Rogers prints a facsimile of Handel's autograph of "Cara sposa" (British Library, RM19 c9, f.106v), as well as a modern transcription. Rogers also prints a larger and easier to read copy of the same modern transcription of the aria in his book, *Continuo Realization in Handel's Vocal Music*, Studies in Music Series, ed George J. Buelow, no. 104 (Ann Arbor, Mich.: UMI Research Press, 1989), 235.

Although Rogers names the aforementioned arrangements as the only authentic ones in Handel's autograph, three more keyboard arrangements do exist (in early scribal copies): two from *Muzio Scevola* and one from *Radamisto* (all in transposed keys). According to Dean and Knapp, one of these is "certainly Handel's own work." These copies are in the Coke and Malmesbury Collections (Dean and Knapp, 30).

arrangement, he included only an occasional word as a frame of reference to the original aria. In the "Molto voglio" arrangement Handel provided no aria text.

Terence Best has suggested that the transcription of "Cara sposa" is really a vocal arrangement, based on the "vocal" beaming, good textual syllabification, and the inclusion of the complete aria text.²¹⁰ Patrick Rogers finds difficulties in Best's assessment, however, and points out inconsistencies in the "vocal" beaming which include poor textual elision and problems in the textual underlay and syllabic accentuation.²¹¹ Rogers asserts that the arrangement was probably originally intended as a keyboard piece, but that it was "perhaps freely based on pre-existing vocal ornamentation"; in his opinion the embellishment is "more singable and expressive" than that added to "Affanni del pensier" from *Ottone*.²¹² Dean and Knapp suggest that the ornaments fit the harpsichord or voice "equally well."²¹³

Each aria includes ornaments such as the application of frequent trills at cadential points ("Sventurato" also contains a few trills on important words on the down-beats of measures), interval-filling scalar passages, slides, turns, and fully notated mordents. Both arrangements contain largely conjunct melodic motion, but "Cara sposa" contains a

²¹⁰Rogers, "A Neglected Source of Ornamentation," 88.

²¹¹Rogers goes on to note that this aria contains a realization of the continuo part, whereas in Handel's other known ornamentations (as in the *Ottone* arias) Handel ornaments above a scribal copy, or provides a vocal line with a figured bass version (as in the *Amadigi* aria). Rogers also notes that this is the only surviving example of continuo realization for the harpsichord by Handel (Rogers, "A Neglected Source of Ornamentation," 88-89).

²¹²Rogers, "A Neglected Source of Ornamentation," 88-89.

²¹³Dean and Knapp, 30.

few large leaps, usually octaves, followed by interval-filling scalar passages of sixty-fourth and thirty-second notes (Fig. 24, m. 10). Here, as in the *Ottone* embellishments, Handel incorporates elaborately intricate rhythmic values in his ornamentation (Fig. 24, mm. 10 and 15). There are no out-of-time cadenzas, no copious use of trills, no arpeggiated figures, and no obscuring of the contour or compass of the principal melodic line.

The "Sventurato" arrangement incorporates melismatic string writing from the accompaniment of the original aria into the melodic line where the original vocal line contained long notes. These melismatic passages (as well as some vocal melismatic passages of the original aria) are considerably embellished with small note values such as thirty-second notes. Both the "Cara sposa" and "Sventurato" arrangements contain intricate rhythms which would be difficult but not impossible, to sing (Fig. 24), as evidenced in the similar rhythmic complexity of the *Ottone* embellishments.

Fig. 24. A portion of the A section from Handel's harpsichord arrangement of the aria "Cara sposa" from *Radamisto* (as transcribed by Rogers in *Continuo Realization in Handel's Vocal Music*, 237-38)

spe - ne, che non sem - pre i - ra - to il

cie - - lo vol - - ge - ra lo sdegno in



ne; pren - di spe - - ne, ca - - ra



spo - sa pren - di spe-ne, che non sem - pre ira-to il cie - lo vol-ge-



ra lo sde-gno in ne.



(15)

Both the "Sventurato" and "Cara sposa" arrangements provide a rare glimpse into Handel's ornamentation style, even though it is unclear as to whether the style is based upon a vocal model. These examples do present a consistent picture of a relatively modest application of embellishing notes to an original vocal melody. If the arrangement of "Cara sposa" was truly based on pre-existing vocal ornamentation, then its neat, compactly-embellished style of interval-filling small notes is of interest to the modern

singer. In addition, the absence of elaborate, out-of-time cadenzas in both arrangements is also significant. Today's singer would need a very flexible vocal technique, however, to successfully cope with this amount of intricate florid embellishment.

Ornamentation by Handel's Contemporaries

William Babell

A popular set of keyboard arrangements of Handel's opera arias (published during his lifetime) was that by William Babell, The Harpsichord Illustrated and Improved (London, 1730), Part 6 of Peter Prellieur's Modern Musick Master. These arrangements, which include arias from Handel's *Rinaldo*, *Il pastor fido* (1712), and *Teseo* (1713), are published in the Chrysander edition.²¹⁴ The Englishman Babell (ca. 1690-1723) was a harpsichordist as well as a violinist, organist and composer. He was the harpsichordist in *Rinaldo*, which was Handel's first London opera, and he was the first to arrange favorite Italian opera arias for the keyboard. Interestingly, Babell's arrangements include the names of the vocal soloists who sang each aria in the operas. Each piece is prefaced by the heading, "Sung by. . . .," leading one to surmise that the embellishments in the keyboard arrangements included at least some of those as sung by the opera soloists.

Examination of these arrangements reveals some interesting points. Babell generously used *agrément* signs for the smaller ornaments (see fig. 25), testament to the growing influence of French ornamentation practices not only in Germany, but also in England, at the beginning of the eighteenth-century. The French used a highly

²¹⁴Babell, 210-43.

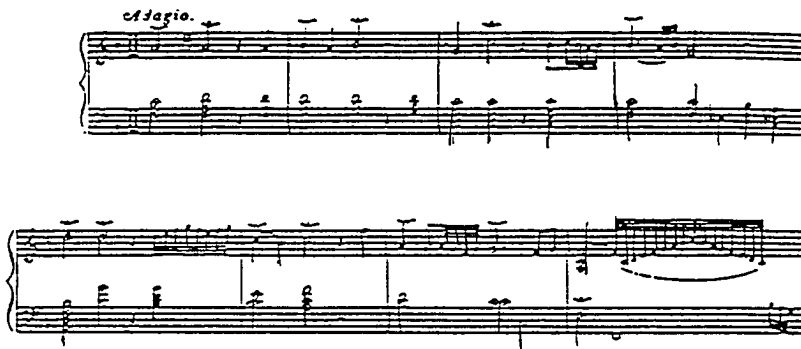
sophisticated and complex system of fixed ornaments that was notated in keyboard music by the application of various signs above the melody.²¹⁵ Italian operatic singers in Handel's era tended to improvise embellishments freely. If one wrote down the singers' embellishments, however, one would have to resort to some system of shorthand to notate the various trills and extremely intricate ornaments employed. So it is not clear if Babell was transcribing embellishments of singers, if he was freely ornamenting the arias himself, or, more likely in this author's opinion, if the arrangements were a combination of embellishments of singers and more characteristic harpsichord applications of trills and fixed ornaments.

If the arrangements do indeed contain some actual vocal embellishments, they are very valuable in a study of Handel's ornamentation style. In Babell's arrangement of "Lascia ch'io pianga" (Fig. 25), the general framework of the aria is retained, but the melody is embellished by multiple fixed ornaments such as trills, mordents, and small divisions. In this aria, Babell's coloratura passages consist mainly of embellishments which fill gaps between phrases, an indication of the "accompanist's rather than the singer's improvisation in actual operatic performance," according to Neumann. Neumann also suggests that in this document the small graces possibly indicate that Handel did not favor copious ornamentation.²¹⁶ At first glance, the arrangement seems to suggest a language much more typical of keyboard embellishment than that used by vocalists.

²¹⁵Aldrich notes that Babell's *agrément* usage "probably contributed much towards establishing the French ornaments in England" (Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries," xc).

²¹⁶Neumann, Ornamentation in Baroque and Post-Baroque Music, 555.

Fig. 25. The first phrase from William Babell's harpsichord arrangement of Handel's aria, "Lascia ch'io pianga" from the opera *Rinaldo* (Babell, 216)



One of Babell's arrangements, "Sulla ruota di fortuna" from *Rinaldo*, has been edited and published by Wolff in a modern performing edition for singers.²¹⁷ This edition shows the original vocal line as compared with the ornamented line from Babell's arrangement. In Wolff's edition, Babell's keyboard arrangement is affixed with a text setting made by the editor. The edition permits easy comparison of each version (Handel's original, and Babell's simple and elaborate statements) by notating one above the other (Fig. 26).

²¹⁷Babell's arrangement has been transcribed for singers by Wolff in Original Vocal Improvisations from the 16th - 18th Centuries (101-8), which also contains the edition of the *Ottone* arias discussed earlier in this document.

Fig. 26. A portion of the A section of Handel's aria, "Sulla ruota," from the opera *Rinaldo*, showing Handel's original vocal melody above Wolff's vocal transcription of William Babel's harpsichord arrangement of the same (Wolff, 103-4).

The first system of the musical score consists of six staves. The top two staves are vocal staves. The upper staff shows Handel's original vocal melody with the lyrics "sul - la". The lower staff shows Wolff's vocal transcription of the same melody. The bottom four staves are for the harpsichord arrangement, with the right hand on the top two staves and the left hand on the bottom two staves. The lyrics "sul - la" are also present in the harpsichord part, with a dotted line following the second "la".

The second system of the musical score consists of six staves. The top two staves are vocal staves. The upper staff shows Handel's original vocal melody with the lyrics "ruo - ta di for - tu - na va gi - ran - do... la spe - ran - za, va gi -". The lower staff shows Wolff's vocal transcription of the same melody. The bottom four staves are for the harpsichord arrangement, with the right hand on the top two staves and the left hand on the bottom two staves. The lyrics "ruo - ta di for - tu - na va gi - ran - do la spe - ran - za, va gi -" are also present in the harpsichord part. A fermata is placed over the first measure of the vocal staves in this system.

ran - do la spe - ran - za.
 ran - do la spe - ran - za.
 ran - do la spe - ran - za.

(wie cello)

sul - la ruo - ta di for - tu - na và gi - ran - do la spe - ran - za.
 sul - la ruo - ta di for - tu - na và gi - ran - do la spe - ran - za.
 sul - la ruo - ta di for - tu - na và gi - ran - do la spe - ran - za.

Babell's first statement of the A section is ornamented with the addition of numerous fixed graces such as mordents, half-mordents, and/or trills on first notes of phrases, accented syllables, and longer notes within melismas. He also incorporates numerous divisions such as interval-filling passages of eighth note triplets and sixteenth notes. If one assumes Babell's arrangement is that sung by "Signor Valentini," then the

Italian singer did add quite a few embellishments to the first section of the *da capo* aria, certainly more than implied by Handel's own ornamentation of the *Ottone* and *Amadigi* arias and more than suggested by Tosi as truly appropriate.²¹⁸ Handel's own embellishments of the *Ottone* and *Amadigi* arias imply that they were to be added during the repeat of the A section.²¹⁹ His embellishments do not inform us about his preference of ornamentation in the first statement of the A section. If the Babell arrangement is understood to be truly representative of an Italian singer's embellishment of a Handel aria as sung in one of Handel's productions, it provides evidence that Handel permitted more than the most simple embellishments to the initial statement of the A section in his operas.

The *da capo* is embellished with entire phrases utilizing sixteenth note melismas (Fig. 26, first phrase) and thirty-second note passages in place of original eighth notes (Fig. 26, m. 25). The second-to-the-last vocal phrase is embellished with divisions consisting of sixteenth and thirty-second notes which extend the melodic compass of the original by the interval of a fifth, creating an in-time cadenza. Interestingly, the final phrase of the *da capo* by comparison is left modestly embellished, with the last three measures identical to the end of the first statement of the A section. This omission of a

²¹⁸Tosi (Foreman), 59.

²¹⁹As noted in Chapter 2, one must keep in mind that in the case of the *Ottone* arias, Handel was adding ornaments to a pre-existing score which precluded showing any embellishment of the initial A section (as the *da capo* would have been notated as a repeat of the A section, just as editions are printed today). In the case of Handel's ornamented aria from *Amadigi*, he also wrote the A section out once, with the embellishments presumably to be sung during the *da capo*.

cadenza for the final cadence of the piece might indicate that one was improvised in performance.

Ornamentation of Handel Arias by Singers

Handel endeavored to employ the finest singers available for his operatic productions, even travelling, on occasion, to Italy to do so. His was the era of the virtuoso singer, typified by *castrati* with voices of unusual power, agility, and tonal beauty. Most of Handel's operatic singers, the vast majority of whom were Italians, had attained the highest level of artistry,²²⁰ a level that declined during the period when Handel was forced to switch from operatic to oratorio writing (1730s). In the operas, Handel's soloists were usually of the highest calibre in Italianate vocalism, but it must be remembered that Handel's English soloists were totally eclipsed in vocal prowess by their Italian contemporaries.²²¹

A number of manuscripts of various Handel opera arias is known to exist which includes ornaments by singers from Handel's own era or slightly later. One such manuscript is in the Barrett Lennard collection at the Fitzwilliam Museum (probably copied sometime between 1760 and 1770), which contains ornaments written in pencil. The aria is "Ombra cara" from *Radamisto* (first performed in 1720). Whether the

²²⁰Dean and Knapp provide additional information not revealed in *The New Grove Dictionary* about Handel's singers in *Handel's Operas (1704-1726)*, Appendix E, "Handel's Singers" (666ff); Dean also provides additional information in *Handel's Dramatic Oratorios and Masques* (London: Oxford University Press, 1959; reprint, London: Oxford University Press, 1966), in Appendix I, "Handel's Oratorio Singers" (651ff).

²²¹See Burney's description of the establishment of Italian opera in London (Burney, *A General History of Music*, 2:651ff).

have been appropriate for the first statement of the A section. There are frequent *appoggiature* and long trills at cadences, which are easier to interpret than the other signs. The signs ✓ and + were used by J. C. Smith Sr. in his other copies of Handel works, and Walsh and Chrysander printed them in their editions as mordents. J. Merrill Knapp agrees with interpreting ✓ as a mordent, but notes that the + probably represents a turn or a short trill since it often falls to the right of the note affected.²²² However interpreted, these small ornaments present a very modest style of ornamentation without copious divisions or even the hint of a cadenza.

Other arias in the Lennard, Coke, and Malmesbury Collections also contain inserted ornaments by contemporaries of Handel's era. The Lennard collection includes pencilled-in ornaments (though no cadenzas) for the oratorios *Judas Maccabaeus* (1747), *Alexander Balus* (1748), and *Jephtha* (1752) that most likely date from after Handel's death.²²³ Dean and Knapp have made the following observations about the embellishments: they are "simpler, less ambitious, and more predictable, but after the same manner" as Handel's own ornaments. The embellishments also bear no resemblance to the "wild excursions above the stave and into alien styles heard . . . in some recent productions." Dean and Knapp note (in reference to recent productions),

²²²Knapp, 165. Knapp contends that the turn and short trill were "practically synonymous" in the eighteenth century.

²²³Dean, *Handel's Dramatic Oratorios and Masques*, 116, note.

"there is not the slightest doubt which models should be followed in modern performances."²²⁴

Messiah has been popular since its creation, and numerous eighteenth-century manuscripts by various scribes exist. Watkins Shaw has published some ornaments from eighteenth-century manuscripts in his latest edition of the oratorio *Messiah* (1992), including some from the "Goldschmidt" (ca. pre-1749) and "Matthews" (1761, with additions in 1764-65) manuscripts. Some of these ornaments are those which were actually used during Handel's lifetime and are, therefore, very illuminating.

Shaw "mixed" ornaments from both manuscripts and added some ornamental suggestions of his own in a couple of the arias such as "I know that my Redeemer liveth" (No. 45). This assortment of ornaments from different sources possibly does not paint the clearest picture of authentic eighteenth-century style, and singers need to be aware of this combination of ornaments and read the Preface notes carefully. For example, "He was despised" (No. 23), contains ornaments from the "Goldschmidt" MS, plus some editorial additions. One of the editorial additions is a simple in-time cadenza at the end of the A section (m. 42), but it is most interesting to realize that the eighteenth-century ornamentation did not include any cadenza indications in this aria.

In other instances, Shaw provides more than one cadenza choice, albeit from different manuscript sources. Some of these eighteenth-century cadenzas are the out-of-time type for quick arias ("Ev'ry valley," No. 3, and "Rejoice greatly," No. 18, Version 2 [12/8]). The out-of-time cadenzas occur at the close of the arias and add at least one

²²⁴Dean and Knapp, 30.

measure of extra material. Note that the eighteenth-century singers used out-of-time cadenzas sparingly, inserting them in fast pieces and only at the final cadence of the aria.

The rest of the eighteenth-century ornaments are modest in conception and include the following: numerous *appoggiature* which create stepwise passages,²²⁵ as in "If God be for us" (No. 52, Version 1 [soprano]), and "He was despised" (No. 23); passing tones, slide figures, trills, and *appoggiature* (throughout A and B sections in "He was despised," and "But thou didst not leave his soul in hell" [No. 32]); as well as in-time cadenzas (as in "But thou didst not leave"). Although "I know that my redeemer liveth" (No. 45) is a modified *da capo* form, ornaments are present throughout the first statement of the A section (mostly from the "Goldschmidt" MS), which lends support to the contention that Handel approved of modest ornamentation of the first statement of the A section.

Handel's Italian Singers

Handel lived and worked in the realm of the star singer during the first half of the eighteenth century. It was not uncommon for operatic stars to embellish arias so much that barely any of the composer's original melody remained. In light of this practice, it is most interesting to discover that some of Handel's most prized soloists evidently did favor a more modest style of ornamentation. This simpler style of embellishment was in contrast to the popularity of wild and copious flights of ornamental fancy in *opera seria*

²²⁵Some of the *appoggiature* indicated in "If God be for us" might be performed in the "dragging" style (in a dotted rhythm) as discussed in Chapter 2 of this document in the discussion of articulation.

promoted by many Italian artists in the mid to late eighteenth century. The ornamentation style used by some of Handel's operatic artists including Faustina Bordoni, Francesca Cuzzoni, and Senesino will be discussed below. The great *castrato* Farinelli will also be introduced as one who indulged in excess ornamentation.

The *Prime Donne*

Faustina Bordoni

Mezzo-soprano Faustina Bordoni (1700-1781) was engaged by Handel at London's Royal Academy of Music in 1726 to sing in *Alessandro*. He also subsequently engaged her for *Admeto* (1727), *Riccardo Primo* (1727), *Siroe* (1727), and *Tolomeo* (1728). The cast of each of these operas also included fellow superstar singers Senesino (Francesco Bernardi, ?-1759, Handel's leading *castrato*) and her most famous rival, soprano Francesca Cuzzoni (1696-1778). Faustina was celebrated for her surprisingly neat and quick ability to sing divisions, her long sustained notes, her strong and rapid trills, her perfect intonation, and her beauty and intelligence. Although the range of her voice was small by today's standards (B-flat below middle C to G below high C), she gained international fame after a run of performances in London.²²⁶

An example of Faustina's style of ornamentation can be seen in a Library of Congress manuscript that includes her embellishments to the aria "Sciolta dal lido" by

²²⁶For more detailed descriptions of Faustina's vocal abilities and her performances in London, see Burney, 2:738-46.

Giuseppe Vignati (ca. 1768).²²⁷ Handel's soloists Faustina, Cuzzoni, and Anastasia Robinson (ca. 1692-1755) were all praised for their vocal abilities, and this aria provides a rare glimpse into the manner in which one of the foremost female singers of the day would have ornamented a *da capo* aria. Although this is not a Handel aria, Faustina's written embellishments are extremely important in the study of Handelian ornamentation, since she was one of Handel's most celebrated opera singers.

When studying Faustina's embellishments for this particular aria, it immediately becomes apparent that these are unpretentious in conception when compared with the documented embellishment style of many of the *castrati* who were her contemporaries. Buelow suggests that too many performance practice scholars have been overly impressed by the art of the *castrati*, whereas many of the "superhuman" qualities of their technique (range and power coupled with "gymnastic" agility) were beyond the physical capabilities of the female singers of the day.²²⁸ Although Faustina's ornamental technique cannot be completely discerned from a single aria, one cannot fail to note that the embellishment style closely matches Handel's own in that the music, rather than the artist, is the primary focus. A principal means by which this style is achieved is that the original melodic outline is faithfully maintained throughout in all but the major cadential points, regardless of the amount of ornamentation employed.

²²⁷This manuscript in the Library of Congress (Music Division, M1500 S28 G5) contains twenty miscellaneous opera arias, two duets, and one quartet. Two of the arias included provide the names of the singers involved in the performances, Margarita Zani (dates unknown) and Faustina Bordoni (Beulow, 79-96).

²²⁸Beulow, 95.

Faustina's ornamentation is entered in the manuscript on a second staff underneath the original vocal line and is presumably to be sung during the *da capo* of the A section of the aria. According to Tosi's instructions for appropriate embellishment, the first statement of the A section required only the smallest addition of graces, such as an occasional *appoggiatura* or cadential trill, so that the basic melody would be heard in its relatively pure and unadorned form;²²⁹ therefore, as in Handel's own written embellishments, no ornamental indications or instructions were probably necessary for the amount required. The B section remains almost totally unadorned except for the addition of a modest cadenza for which two choices are written. Faustina does add two measures to each of the cadenzas at the end of the B section. These two added measures of simple divisions take place while the accompaniment sustains a fermata, an indication for the singer to freely embellish (Fig. 28).

Fig. 28. An example of Faustina's embellishments to the aria "Sciolta dal lido" by Giuseppe Vignati (Beulow, 93)

a. Original vocal line and continuo part from B section with symbol showing placement of a cadenza

The image shows a musical score for the B section of the aria "Sciolta dal lido". It consists of two staves. The upper staff is the vocal line, and the lower staff is the continuo part. The lyrics "cel - la ri - tor - ne - rà" are written below the vocal line. A horizontal line with a vertical tick mark is placed above the vocal line, indicating the placement of a cadenza. The musical notation includes various note values, rests, and ornaments.

²²⁹Tosi (Foreman), 59.

ri - tor - ne - rà.

b. Two choices for a cadenza to conclude the B section.

ri - tor ne - rà.

ri - tor ne - rà.

Faustina's embellishments of the A section increase in energy with each successive phrase. She utilizes smaller note values (sixteenth notes and sixteenth note triplets) to fill in chordal tones and create scalar passages while still maintaining the original melodic contour (Fig. 29).

Fig. 29. Ritornello embellishment by Faustina in "Sciolta dal lido" by Giuseppe Vignati (Beulow, 86-88). First statement A section ritornello mm. 20-35, second statement A section ritornello, mm. 40-51.

Sciol - ta dal li - do con ven - to in - fi - do.

Sciol - ta dai li - do con ven - to in - fi - do, la

Contrabassi Soli 16

25

la na - vi - cel - la al sco - glio va

na - vi - cel - la al sco - glio va

Musical score for measures 25-28. The system consists of three staves: vocal line, piano accompaniment, and basso continuo. The lyrics are: "la na - vi - cel - la al sco - glio va" on the first line and "na - vi - cel - la al sco - glio va" on the second line. The piano part features a rhythmic accompaniment with eighth notes and rests.

30

Musical score for measures 30-34. This system contains only instrumental parts: piano accompaniment and basso continuo. The piano part continues with a rhythmic accompaniment, and the basso continuo provides harmonic support with a steady eighth-note pattern.

35

al sco - glio va.

al sco - glio va.

Musical score for measures 35-39. The system consists of three staves: vocal line, piano accompaniment, and basso continuo. The lyrics are: "al sco - glio va." on the first line and "al sco - glio va." on the second line. The piano part continues with a rhythmic accompaniment, and the basso continuo provides harmonic support.

40

Sciol - ta dal li - do con ven - to in -

- 4 measures Sciol - ta dal li - do con ven - to in -

Musical score for measures 40-44. The system consists of three staves: vocal line, piano accompaniment, and basso continuo. The lyrics are: "Sciol - ta dal li - do con ven - to in -" on the first line and "- 4 measures Sciol - ta dal li - do con ven - to in -" on the second line. The piano part continues with a rhythmic accompaniment, and the basso continuo provides harmonic support.

fi - do la na - vi - cel - la al sco - glio

fi - do la na - vi - cel - la al sco - glio


va

va

The end of the *da capo* is embellished with a cadenza which adds two measures to the original composition where the accompaniment contains no fermata or long held note, however, it is more modest than might be expected in light of the *castrati* technique of the period (Fig. 30). The cadenza utilizes the rhythm of triplets, which have been used throughout the ornamentation, and is based upon a similar downward scale passage of triplet figures already heard in the *da capo* (mm. 75-76). Note that Faustina added

measures for cadenzas in an aria in which the tempo was designated *Svelto e con spirito*, suggesting a quick speed and brilliant ornamental technique.

Fig. 30. Faustina's cadenza for the end of the *da capo* in "Sciolta dal lido" by Giuseppe Vignati (Beulow, 89-90).

One of the most interesting features of this manuscript is Faustina's inclusion of *trillo* technique as described in the preceding chapter. *Trillo* technique was not often heard in the late Baroque, and her ability to produce it distinguished her from many of her contemporaries. Measure 52 begins a passage in which the symbol, , used to designate a trill in this manuscript, is interpreted as a series of repeated notes with smaller note heads. This symbol is not written out in similar fashion in other portions of the aria. Beulow comments that, "this indication can only be interpreted as a symbolic notation for the *trillo* of the seventeenth-century monodists. . . ."²³⁰ The number of note repetitions represented by the small note heads (which in this case are eighth notes) should not be taken as a literal indication of the number of pitch

²³⁰Ibid., 91. Beulow also suggests that this ornament should be reintroduced in the music of Handel today. He notes its rarity in today's vocal technique partially because of its difficulty and unusual sensations which "many singers tend to find . . . unpleasant to execute" (92).

reiterations, according to Beulow.²³¹ The performance speed of the ornamental *trillo* would probably have been at the speed of sixteenth notes or greater.

Fig. 31. Examples of Faustina's *trillo* indications in the aria "Sciolta dal lido" by Giuseppe Vignati (Beulow, 88)

The image displays two systems of musical notation for the aria "Sciolta dal lido". Each system consists of three staves: a vocal line (soprano), a vocal line (alto/tenor), and a basso continuo line. The first system is marked with a box containing the number "55". The lyrics for the first system are "la na - vi - cel". The second system is marked with a box containing the number "60". The lyrics for the second system are "la al sco - glio va". The basso continuo line in both systems features trillo ornaments, which are indicated by a wavy line above the notes. The trillo ornaments are placed over the notes in the basso continuo line, suggesting a rapid repetition of these notes.

Francesca Cuzzoni

Faustina's principal rival was another of Handel's most celebrated *prime donne*, the soprano Francesca Cuzzoni. Cuzzoni's style of ornamentation was described by Burney as follows:

²³¹Ibid. *Trillo* technique as practiced in the sixteenth and seventeenth centuries involved the rapid acceleration of note values, but Handel's composed passages of *trillo* often contained only simple repeated eighth or sixteenth notes.

The art of conducting, sustaining, increasing, and diminishing her tones by minute degrees, acquired her, among professors, the title of complete mistress of her art. In a cantabile air, though the notes she added were few, she never lost a favourable opportunity of enriching the cantilena with all the refinements and embellishments of the time. Her shake was perfect, she had a creative fancy. . .

²³²

Cuzzoni was known for facile divisions, wonderful high notes, perfect intonation, *messa di voce*, and a naturalness of tone which enabled her to sing pathetic airs well.²³³

Burney's description of her ornamental talents, "though the notes she added were few," matches the style as evidenced by Faustina in the examples previously cited. Cuzzoni appeared with great success in *Ottone* (1723), *Flavio* (1723), *Giulio Cesare* (1724), *Tamerlano* (1724), *Rodelinda* (1725), *Scipione* (1726), *Alessandro* (1726), *Admeto* (1727), *Riccardo Primo* (1727), *Siroe* (1727), *Tolomeo* (1728), and several revivals, including one of *Radamisto* (1728).

The *Castrati*

Senesino

Prime donne such as Faustina and Cuzzoni competed for the spotlight with the *castrati*. Handel's leading *castrato* of the 1720s, Senesino, was known for the simplicity of expression in his style, in contrast to the elaborateness of that of many *castrati*, notably Farinelli.²³⁴ Quantz heard Senesino in 1718-19 and again in 1727 and told

²³²Burney, 2:736-37.

²³³Ibid.

²³⁴Burney praised Senesino as giving greater satisfaction to the English audience than any other foreign singer, including Farinelli, Caffarelli, Conti detto Gizziello
(continued...)

Burney in 1772, "He [Senesino] never loaded adagios with too many ornaments, but he delivered the original and essential notes with the utmost refinement."²³⁵ This comment can be interpreted as indicative of Handel's preferred style of ornamentation because Senesino was one of his most favored singers. Senesino's ornamental style matched the style of embellishment revealed in Handel's own ornamented arias, as well as that revealed in Faustina's aria discussed above. Senesino was also known for his expert delivery of recitative, and his pure style of singing was well-suited to the English oratorios of the 1730s. Senesino's roster of performances for Handel indicates the high esteem afforded him: *Muzio Scevola* (1721), *Floridante* (1721), *Ottone* (1723), *Flavio* (1723), *Giulio Cesare* (1724), *Tamerlano* (1724), *Rodelinda* (1725), *Scipione* (1726), *Alessandro* (1726), *Admeto* (1727), *Riccardo primo* (1727), *Siroe* (1728), *Tolomeo* (1728), *Poro* (1731), *Ezio* (1732), *Sosarme* (1732), *Esther* (1732), *Acis and Galatea* (1732, using both English and Italian languages), *Deborah* (1733), and several revivals, including two of *Radamisto* (1720 and 1728).

(...continued)

(Gioacchino Conti, 1714-1761), and Giovanni Carestini (ca. 1704-ca. 1760). He impressed "without high notes or rapid execution, by the majesty and dignity of his person, gestures, voice, and expression" (Charles Burney, "Sketch of the Life of Handel," in An Account of the Musical Performances in Westminster-Abbey, and the Pantheon . . . In Commemoration of Handel [1785; reprint, Amsterdam: Frits A. M. Knuf, 1964], 23*).

²³⁵Johann Joachim Quantz as quoted in Henry Pleasants, The Great Singers: From the Dawn of Opera to Our Own Time (New York: A Fireside Book published by Simon and Schuster, 1966), 63. Unfortunately, no written examples of Senesino's ornamentation style are known to this author.

Farinelli

Although he appeared in only one Handel opera, *Ottone*, Farinelli (1705-1782) cannot be omitted from any discussion of early eighteenth-century vocal ornamentation. Farinelli, whose real name was Carlo Broschi, was the most famous and celebrated of the *castrati*. His vocal talent was extraordinary, and many of his own embellishments survive, helping to illuminate the prodigious feats of the star singer atmosphere in which Handel worked.²³⁶ He sang the role of Adelberto in Handel's last revival of *Ottone* (1734), which was produced by the Opera of the Nobility.²³⁷ Handel allowed Farinelli to insert seven arias into the opera, none of which was written for *Ottone* (although five were from other Handel operas).²³⁸ The Italian actor and historian Luigi Ricoboni praised Cuzzoni and Senesino for preserving the "true manner" of Italian singing, while

²³⁶Many of Farinelli's embellishments have been preserved. The most notable collection is Franz Haböck's posthumous piano-vocal anthology of forty-two miscellaneous arias and fragments from arias sung by Farinelli between 1720 and 1737. Regrettably, however, this volume contains no bibliographic information as to the sources of the music or the orchestral forces originally employed (see Haböck, *Die Gesangskunst der Kastraten*, vol. 1, A. Die Kunst de Cavaliere Carlo Broschi Farinelli B. Farinellis berühmte Arien).

²³⁷Farinelli's popularity in Handel's rival opera company, the Opera of the Nobility, "contributed to Handel's eventual withdrawal from the operatic scene" (Robert Freeman, "Farinello and His Repertory," in *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, ed. Robert L. Marshall [Kassel: Bärenreiter, 1974], 304).

²³⁸For an excellent discussion of this practice of "portable" arias, see Daniel E. Freeman, "An 18th-century Singer's Commission of 'Baggage' Arias," *Early Music* 20 (August 1992): 427-33.

he disparaged the new style of singing of Faustina Bordoni and Farinelli: "the artificial has taken the place of the beautiful and simple."²³⁹

The "artificial" must refer to the amount of copious embellishment for which Farinelli was so famous; the single known aria embellished by Faustina does not match Riccoboni's judgement of her style, however. In Chapter 2 of this document, there is an example of the liberties Farinelli took in cadenzas including lengthy improvisation at the ends of an excessive number of phrases (Ch. 2, Fig. 12). Fig. 32 shows another splendid indication of his typical style of ornamentation. This excerpt includes only a tiny portion of the aria which is similarly embellished throughout. Here Farinelli's ornamentation is shown above the original melodic line. These embellishments were probably used in the *da capo* repetition, although free embellishment was no doubt used in the first statement of the A section, as well. Note the excessively long string of trills and repetitious use of lengthy scale passages. Farinelli's division on the word "mar" (partially excerpted in Fig. 32) takes three pages plus one measure of printed score, but it must be noted that Hasse's original division is just as long, although not nearly as vocally difficult. Obviously, both Hasse and Farinelli were musically depicting the tumultuousness of the sea.

²³⁹Luigi Riccoboni, Réflexions historiques et critiques sur les différens théâtres de l'Europe (1738), quoted in Robert Freeman, 305.

Fig. 32. A portion of the bravura aria, "Son qual nave che agitata," from Adolf Hasse's opera, *Artaserse* showing Farinelli's embellishments above the original melodic line (Haböck, 182)

Farinelli was so skilled at florid embellishment that his brother wrote an aria which became known as the famous "concerto for larynx" because of its wealth of vocal gymnastics. It was an example of what many (including Tosi) referred to as excessive "bad taste" and included leaps of a tenth, many repeated notes, syncopation, numerous arpeggios and a high E.²⁴⁰

Farinelli was unquestionably admired and rewarded for his athletic vocal style and beautiful timbre. Wild vocal feats created a mystique which fueled the *castrati's*

²⁴⁰For a brief excerpt see Pleasants, 73.

success. Although such *castrato* singers were financially successful and immensely popular with audiences, it remains a paradox that their vocal displays were adamantly criticized by influential critics and musicians such as Tosi. Copious embellishment is known to have increased among Italian-trained operatic singers in the decades following the 1730s.

Performance Practice

The style of ornamentation employed in Handel's vocal works was dependent on the amount and type of embellishment approved of by Handel, the vocal prowess of his singers, the prevailing *Affekt* of the music, the intended audience, the site of the performance, and, of course, any musical considerations such as tempo, compass of the melody, etc. In addition to, and because of these various influences, the author believes that a distinction should be drawn among the ornamentation styles employed in Handel's works for each of the various genres of cantata, opera, and oratorio.²⁴¹ Tosi distinguished three styles of singing in his treatise which support this conclusion: the theater, the chamber, and the church. He noted that the "Ancients" (singers of the seventeenth century) made the following distinctions in performance: "for the theater, the style was charming and varied; for the chamber, embellished and finished; and for the church, tender and solemn."²⁴² According to Tosi, the "Moderns" (his eighteenth-century

²⁴¹Jens Peter Larsen, *Handel, Haydn, and the Viennese Classical Style*, trans. Ulrich Kramer, Studies in Musicology Series, ed. George J. Buelow, no. 100 (Ann Arbor, Mich.: UMI Research Press, 1988), 47.

²⁴²Tosi (Foreman), 58.

contemporaries) usually did not adhere to these subtle differences, but they should have.²⁴³

One of the major factors in support of a distinction in ornamental styles among the genres is the documented decline in the technical and ornamental prowess of Handel's vocal soloists in the 1730s, a time during which Handel made the deliberate switch from opera to oratorio composition. The following narrative describes the change in ornamental style caused by Handel's gradual shift from his accustomed use of exclusively Italian soloists in the cantatas, to his use of predominately Italian soloists (as described above) in the operas, to his use of predominately English soloists in the oratorios.

Cantata

Handel's writing of solo vocal cantatas while in Italy (1706-1710) provided a training ground for dramatic expression during a time when the Catholic church had forbidden public opera performances in Rome (1698-1709). While in Rome, Handel wrote cantata, oratorio, and serenatas, all of which were similar in compositional style and performance practice.²⁴⁴ Handel's vocal cantatas were intended to be sung for a

²⁴³Ibid. Although Tosi noted a decline in singers' adherence to these performance practice distinctions, Bacon (1824) spent a large part of his treatise discussing the differences between the style and manner of chamber, church, theater, and concert (solo voice with orchestra) singing. Bacon is particularly eloquent on this subject which is barely hinted at in other sources. Because of Bacon's evidence, one may assume that the differences in various styles of singing for the various genres were not totally discarded in eighteenth-century England. Bacon notes a considerable difference in singing style (amount of vocal force) and ornamentation required between chamber and opera singing which probably was not as great in Handel's era, owing to the relative difference in the size of operatic orchestras and the recorded increase in ornamental abuses (Bacon, 48).

²⁴⁴Dean and Knapp, 80-81. Handel's composition from this period which can be
(continued...)

small, but discriminating, audience of aristocratic listeners, who, during another period, would have patronized the opera. They were performed for literary gatherings and musical academies under the patronage of the Ruspoli family, Roman cardinals, or Ferdinando's court in both Rome and Florence.²⁴⁵ Many of his cantatas were written for soprano Margherita Durastanti (fl. 1700-1734),²⁴⁶ and it is probable that "Nell'africane selve" (HWV 136) was written for the "sepulchral" bass Antonio Francesco Carli (fl. 1698-1723), who was an opera soloist for Caldara and others.²⁴⁷ These singers were immersed in the Italian operatic style of florid embellishment, a style used in cantatas as well.

Opera and Oratorio

Although Handel wrote only a few solo vocal cantatas after he left Italy, he retained the Italian operatic vocal style in subsequent cantatas. In the first two decades of the eighteenth century, Handel achieved great success in London with the production of his Italian operas, but his involvement in this genre completely ceased at the end of the

²⁴⁴(...continued)
classified as oratorio is *Oratorio per la Resurrezione di Nostro Signor Gesù Cristo* (1708). This work would not have utilized the same English-influenced vocal ornamental style as the oratorios of the 1730s and succeeding years.

²⁴⁵Reinhard Strohm, *Essays on Handel and Italian Opera* (Cambridge: Cambridge University Press, 1985), 7.

²⁴⁶Female singers were only allowed to sing for private gatherings in Rome.

²⁴⁷Dean and Knapp, 81.

1740-1741 season.²⁴⁸ Italianate vocal calisthenics (the type promoted by many of the reigning *castrati*) increased in the decades during which Handel was composing *opera seria*,²⁴⁹ and the rigid conventions of *opera seria*, many of which evolved from the desire to feed the egos of the star singers, contributed to the eventual decline of such virtuosic displays, both in England and on the continent. According to Burney, in the 1730s Handel's singers "brought over a new style of singing, and were possessed of vocal feats of activity to which he was never partial."²⁵⁰ Burney's comment, "Vocal feats of activity," refers to numerous embellishments, the type for which Giovanni Carestini (ca. 1704-ca. 1760), Caffarelli,²⁵¹ and Farinelli were famous. Handel's conservative attitude is reflected in the refined style of his own ornamentation, in comments by Quantz and

²⁴⁸In the 1740-1741 season, *Deidamia* became Handel's last Italian opera written for the London stage. For the 1741-1742 season, Handel travelled to Dublin, where he produced the first performances of the oratorio, *Messiah* (1742). In the late summer of 1742, Handel returned to London where he remained for the rest of his life. He experimented with unstaged works in English around 1720 with *Acis and Galatea*, and began alternating oratorio and opera performances in 1732 with *Esther*. By 1742, English oratorio (in concert, not staged form) supplanted Handelian *opera seria* performances in London.

²⁴⁹See Burney, *A General History of Music*, 2:813-14.

²⁵⁰This quote also states that the "new style of singing" occurred after Handel's "schism" with his *primo uomo*, the castrato Senesino (1733) (Burney, "Sketch of the Life of Handel," *23).

²⁵¹Burney names Carestini and Caffarelli specifically, and also notes that Handel was "unwilling to flatter" these two singers. Burney provides the following humorous anecdote: The famous aria, "Verdi prati" (from *Alcina*) was originally returned to Handel by Carestini as "unfit for him to sing," presumably because of its simple unadorned style. Handel then promptly went to Carestini's house and cried out, "You toc! Don't I know better as your seluf, vaat is pest for you to sing? If you vill not sing all de song vaat I give you, I vill not pay you ein fiver" (Burney, "Sketch of the Life of Handel," *24, note).

Burney about Senesino's elegant and refined ornamentation, as well as in the Vignati aria embellishments of Faustina. Handel's gradual switch from opera to oratorio writing coincided with a reliance on English rather than Italian soloists, and the English favored a less highly ornamental style of singing which was possibly more akin to his own tastes, as well.²⁵²

In reference to the differences in abilities of the soloists in the operas and oratorios, historian Sir John Hawkins had the following to say:

Instead of airs that required the delicacy of Cuzzoni, or the volubility of Faustina to execute, he [Handel] hoped to please by songs [in the oratorios], the beauties whereof were within the comprehension of less fastidious hearers than in general frequent the opera, namely, such as were adapted to a tenor voice, from the natural firmness and inflexibility whereof little more is ever expected than an articulate utterance of the words, and a just expression of the melody. . . . To such a performance the talents of a second-rate singer, and persons used to choir service were adequate.²⁵³

Hawkins mentions the "less fastidious hearers," a reference to a middle-class audience, which had replaced the aristocratic audience for all but the earliest oratorios. This middle-class audience did not tolerate the conventions of the *opera seria* which had been parodied in Gay and Pepusch's *The Beggar's Opera* of 1728.

²⁵²Commenting on the quality and type of compositions Handel wrote after the schism with the gifted and popular Senesino in the 1730s, Burney noted, "The voice part of his songs was generally proportioned to the abilities of his singers, and it must be owned, that, with a few exceptions, those of his late operas, and oratorios, were not possessed of great powers either of voice, taste, expression, or execution" (Burney, "Sketch of the Life of Handel," 24).

²⁵³Sir John Hawkins, *A General History of the Science and Practice of Music*, 5 vols. (1776; new ed. with author's posthumous notes, 5 vols. in 2, London: J. Alfred Novello, 1853), 2:889.

The demise of Italian opera in London caused many Italian singers to flee for the continent. From 1732 to 1738 Handel employed English as well as Italian soloists such as Senesino and Carestini (who only sometimes sang in English)²⁵⁴ in the oratorio performances, but by 1739 the soloists were local English singers who were "much less professional than the Italian opera virtuosos."²⁵⁵ Winton Dean notes that all of these singers were not English by birth, but that they were "thoroughly Anglicized," and "were none of them artists of the front rank, and so did not eclipse their native colleagues."²⁵⁶ The change from Italian to English singers was necessitated by two factors: the exclusive use of the English language in the oratorios, and the disappearance of many Italian operatic virtuosos from the London scene. Since the two nationalities (Italian and English) preferred different vocal styles and exhibited differing technical abilities, an

²⁵⁴This massacre of the English language did not last long, as English soloists eventually took over. This quote from the anonymous pamphlet, *See and Seem Blind* voices the English audience's frustration over the poor diction of the Italians: "*Senesino and Bertolli made rare work with the English Tongue you would have sworn it had been Welch; I would have wish'd it Italian, that they might have sung with more ease to themselves, since, but for the Name of English, it might as well have been Hebrew.*" This lack of diction was a common complaint, with one performance changing the line, "I come, my Queen, to chaste delights," into "I comb my Queen to Chase the lice"! (Dean, *Handel's Dramatic Oratorios and Masques*, 207).

²⁵⁵Larsen, *Handel, Haydn, and the Viennese Classical Style*, 46. Italian soloists were used in oratorio for a few bilingual performances in 1741 and 1744 "due to linguistic deficiencies of fresh singers" (Dean, *Handel's Dramatic Oratorios and Masques*, 107).

²⁵⁶In an effort to create dramatic consistency, Handel entrusted leading parts in the oratorios to artists who were actresses, not primarily singers, such as Susanna Maria Cibber (1714-1766), Kitty Clive (1711-1785), and Thomas Lowe (d. 1783). Dean, *Handel's Dramatic Oratorios and Masques*, 107.

"equalization" of performance practice today in the operas and oratorios is not appropriate.²⁵⁷

English Singers

Ironically, it was the English singers who, presumably by their captivating performances, were responsible for the establishment of Italian opera in England. The first English person to sing in Italian opera in England was soprano Catherine Tofts (ca. 1685-1756). Historian Sir John Hawkins notes that Mrs. Tofts was able to compete admirably with her rival, Italian soprano Francesca Margherita de L'Epine (d. 1746), but he also admits that, "between any other of our countrywomen and the Italians we hear of no competition."²⁵⁸ Hawkins also mentions a few other eighteenth-century accolades afforded Mrs. Tofts, but the discerning Charles Burney acknowledges that most of her vocalism was "easy and common," and he prints several excerpted passages of her divisions.²⁵⁹

Burney's assessment of Mrs. Tofts's singing is not unusual. In reference to the English singers Jane Barbier (ca. 1692-d. after 1740), Mrs. Pearson (dates unknown), and Richard Leveridge (ca. 1670-1758), Burney commented in 1712, "though good second and third rate performers, [they] were not sufficiently captivating to supply the place of

²⁵⁷Larsen, Handel, Haydn, and the Viennese Classical Style, 47.

²⁵⁸Sir John Hawkins, A General History of the Science and Practice of Music, 5 vols. (1776; new ed. with author's posthumous notes, 5 vols. in 2, London: J. Alfred Novello, 1853), 2:815. According to Burney, Margarita de L'Epine's singing involved "real difficulties;" in other words, it was not so simple (Burney, A General History of Music, 2:670-71).

²⁵⁹Burney, A General History of Music, 2:651ff, and 2:668-69.

such singers as the town had then been accustomed to."²⁶⁰ The singers which London had "been accustomed to" were the Italians Handel had employed in *Rinaldo* (1711), including Nicolini (Nicolo Grimaldi, 1673-1732), Valentini (Valentino Urbani, fl. 1690-1722), Vanini-Boschi (Francesca Vanini [Boschi], d. 1744), et al. Both Barbier and Leveridge, however, went on to sing in several of Handel's operas. Although the English singers were capable of less vocal display and creativity in embellishment than their Italian contemporaries, some of them still managed to compete and perform with world-famous singers such as Faustina, Cuzzoni, Senesino, and Farinelli.

One of Handel's favorite and most popular soloists was Anastasia Robinson, the "darling of the aristocracy."²⁶¹ She first studied singing with the Englishman "Dr. Crofts" [sic] (William Croft, 1678-1727) but went on to study with the Italian singing master Pier Giuseppe Sandoni (1685-1748, Cuzzoni's husband), as well as the opera singer Joanna Maria Lindelheim, known as "the Baroness," (fl. 1703-17, d. 1724) so that "her taste in singing might approach nearer to that of the natives of Italy."²⁶² This comment revealed the general need for her to be better schooled in the art of Italian *bel canto* technique. An interesting footnote to Mrs. Robinson's career is that she sang frequently

²⁶⁰Ibid., 2:681.

²⁶¹Dean and Knapp, 154. Anastasia Robinson began with minor roles and graduated to primary roles in every one of Handel's London operas beginning with *Rinaldo* (1711) and ending with *Giulio Cesare* (1724) (including some revivals).

²⁶²Burney, *A General History of Music*, 2:690.

with the Italian opera company at the Haymarket in London and never sang in any English operas or masques.²⁶³

Conclusions

This chapter has revealed the need for a varied approach in ornamenting Handel's cantatas, operas, and oratorios. In addition, Handel's own ornamental style has been shown to be more refined and modest than that of many of his contemporaries. When Handel's ornamentation style is referred to as "modest" or "conservative," it must be remembered that these descriptions are relative in comparison to the elaborate embellishment style made popular by the eighteenth-century public's insatiable appetite for vocal calisthenics and star personalities. The ornamentation of the superstar *castrati* was regarded as improper by many eighteenth-century critics. It included such embellishments as repetitious scalar passages and arpeggios, rocket figures, and the destruction of the original musical form by the insertion of *passaggi* and excessively long and frequent cadenzas at improper musical and textual points. None of these improprieties are apparent in the ornamentation of Handel, nor are they evident in the sources examined in this document by those known to have worked with him.

It must also be remembered that the terms "modest," "conservative," "simple," et cetera are in comparison to the vocal technique of Handel's contemporaries, not to that of present-day singers. For example, a singer's attempt at ornamentation today often consists of the insertion of a few *appoggiature* and obligatory cadential trills. This

²⁶³Dean and Knapp, 154, note.

amount of ornamentation would have been appropriate during the first statement of the A section of a *da capo* aria in Handel's era, but would have been considered sparse in the B section and the *da capo* in all but the most solemn oratorio arias. Handel's ornamentation includes the obligatory trills and *appoggiature* in addition to divisions and *passaggi* of a highly refined, intricate, and sophisticated nature. In comparison to the amount of ornamentation frequently heard today, the ornamentation revealed in this chapter seems abundant. These embellishments, however, remain within the bounds of propriety and subservience to the music in that they stay within the original melodic compass, preserve the style characteristics of each genre, and enhance the overall *Affekt* in each case. The vocal ornamentation and keyboard arrangements presented in this chapter by Handel's contemporaries, and the embellishment technique of his preferred soloists all point to an Italianate ornamental style subservient to the genius of the music.

Understanding Handel's own preferred style of ornamentation is the basis for any attempts at ornamenting his music today. The remainder of this chapter discusses the three basic genres of Handel's vocal music, the type and amount of ornamentation appropriate in each, and how the principle of *Affekt* functions in each genre. These conclusions have been drawn from the research presented in this document in order to reveal its implications for performance today. Chapter 4 is the implementation of these ornamental principles in performance score form.

Before a discussion of the individual genres, a few general points need to be made. Excellent eighteenth-century ornamentation incorporated embellishments which enhanced the composer's original musical and dramatic intent. Singers today should

remember this precept first and foremost when ornamenting. In all the genres, ornamentation should be employed that is totally within the individual singer's vocal technique. For instance, if a singer cannot sing a clear scalar passage, then this ornament should be eliminated from performance until he or she can execute one properly. Musical considerations, in addition to those of text and general *Affekt*, are often the impetus for embellishment, such as cadential points, repeated musical ideas, melodic shape and structure, or long held notes.

Contrasts in *Affekt*

Despite the fact that there are differences in the ornamentation style appropriate for the various genres, one consideration for the type and extent of ornamentation employed in each remains consistent: the particular *Affekt* desired. *Affekt* is an aspect of the ornamentation process which is often the determining factor for the type and amount of embellishment chosen, although the ornamentation employed should conform to the style constraints of each genre. For example, ornaments might appropriately include trills and the addition of a few modest divisions in the oratorio aria, "Oh, had I Jubal's lyre" (*Joshua*), and copious trills, *trillo*, *messa di voce*, numerous divisions, and *passaggi*, such as cadenzas would be appropriate in the descriptive opera aria, "Myself I shall

adore" (*Semele*).²⁶⁴ The overall effect of an aria can be completely changed by an incorrect or casually determined sense of the emotional stimulus of the piece.

Arias in a slower tempo, such as the cantabile, "Ombra mai fù" (*Serse*) and "Ombra cara" (*Radamisto*) lend themselves to divisions and flourishes more delicate and gracious (similar to Handel's own embellishment of "Affanni del pensier," from *Ottone*, previously discussed in this chapter), rather than a more *bravura* style replete with scalar passages. In such slow tempo arias with pensive emotions, ornamentation may be generous, with multiple fixed ornaments, divisions, and *passaggi* of a limited compass, owing to Handel's example. Other slow, cantabile arias of a particularly sorrowful character, however, such as "Total eclipse!" (*Samson*), necessitate a more somber and pensive delivery without excessive elaboration. Obligatory cadential trills, *appoggiature*, and mordents are suitable in this case.

Some arias contain two distinct emotions, such as "Cara sposa" (*Rinaldo*), in which the A section is marked *largo* and the prevailing *Affekt* is sad, and the B section *allegro* portrays defiance and anger. The tempo and *Affekt* of each section suggest the appropriate amount of ornamentation in such arias. For instance, in "Cara sposa," the B section (due to its faster tempo and angry sentiment) would appropriately receive more intense and *bravura*-style embellishment, such as more frequent scalar passages, and a strong in-time cadenza. *Appoggiature* should be generally avoided in a *bravura* section

²⁶⁴This aria from *Semele* should be ornamented in the operatic style, although *Semele* was a work in English to be performed in the unstaged manner of an oratorio. *Semele*'s thoroughly hedonistic libretto negates any oratorio-like indications. See Paul Henry Lang, "On Handel's Dramatic Oratorios," in *Bach and Handel*, a special issue of *American Choral Review* 17:4 (1975), 27.

or aria because of their particular suitability to cantabile and/or pathetic styles. The *largo* A section, however, could employ numerous *appoggiature* (in order to emphasize longing and sadness), modest divisions, trills, *messa di voce*, and in-time cadenzas.

Corri cites two well-known Handel oratorio arias, "Angels ever bright and fair" (*Theodora*), and "Comfort ye my people" (*Messiah*), as examples of arias which suffered frequent ornamental abuses throughout the late eighteenth and early nineteenth centuries. Corri describes the practice of inserting trills and even melismatic passages, on the beginning syllables of the arias,

. . . it is the fashion to begin Handel's celebrated song 'Angels ever Bright and Fair' by a shake on the first syllable 'an-'—and after the shake run a division of a thousand notes, torturing the audience with suspense what word it is, till at length, with exhausted breath, comes forth '-gels'—

Also in the song 'Comfort Ye My People' the same liberty is taken with the sense of the words, and the patience of the audience. —'Com'—a shake or cadence—'fort'—the same impropriety is too often apparent in the words of many other arias.²⁶⁵

In "Angels ever bright and fair" the first two syllables are set in quarter-notes, and there is a rest in the accompaniment underneath the second syllable. This rest must have been conceived by Corri's contemporaries as a "written-in" pause on which to freely embellish. Stylistically appropriate embellishment in this aria would not include lengthening the first vocal phrase by the addition of beats as suggested by Corri in the above description. In "Comfort ye" there is a complete measure of rest with a fermata, which was a signal to insert a cadenza ("cadence") in the Baroque period. "Comfort ye" is based on a very peaceful text, and a lengthy cadenza here is also out of place—not only because of the

²⁶⁵Corri, 3.

sentiment involved, but also due to the fermata's position so close to the beginning of the aria. One may wish to add a small flourish of a turn, trill, or scalar figure covering a small interval range; any ornamentation at this point in the aria, however, should be within the time constraints of one measure (although a certain *rubato* in such a case is perfectly acceptable).²⁶⁶ The type of ornamentation described by Corri above is an example of the ornamental abuse frequently encountered in the late eighteenth and early nineteenth centuries.

As noted in Chapter 2, the *Affekt* of particular words or entire arias can be emphasized by the rate and amplitude of vibrato employed by the singer. Subtle modifications of the vibrato are equally appropriate in the cantatas, operas, and oratorios. These modifications are ideally made indirectly through the emotional state of the singer, rather than by conscious physical manipulation. Even the highly experienced singer, whose vibrato rate remains relatively stable, finds that subtle changes in the vibrato rate and amplitude occur naturally when he or she is emotionally involved in the text of the

²⁶⁶A study of the various rhythmic principles of the Baroque is beyond this document, but it needs to be acknowledged that Baroque singers did use a certain degree of tempo *rubato* in their application of ornamentation, especially at points of pause, such as in out-of-time cadenzas and during fermatas. A certain amount of the tempo *rubato* in ornamentation simply involved dynamic and articulatory stress of emphasis, such as the slight delay of the principal note following an *appoggiatura*. According to Tosi, "He who does not know how to use *rubato* in singing, does not know how to compose or accompany himself, and remains deprived of the best taste and the greatest intelligence.

Stealing the time in the pathetic is a glorious theft in one who sings better than others, provided that [his] comprehension and ingenuity make a good restitution" (Tosi, [Foreman], 99).

composition.²⁶⁷ For example, a spirited *allegro* aria may instinctively use a faster rate of vibrato than a *cantabile andante* or *largo* aria which would benefit from a more languid and relaxed vibrato. The spirited aria would also include more composed divisions which, by their very nature, necessitate an extremely flexible and facile vocal technique (naturally inclined to vibrato). In certain particularly emotionally bleak moments, a straighter tone may be consciously employed in order to provide an emotional vocal contrast.

According to Greta Moens-Haenen (who supports a strictly ornamental approach to vibrato), the qualities of a tone with vibrato are particularly suited to the representation of such *Affekts* as gentleness, sadness, loveliness, as well as weakness.²⁶⁸ Tenderness and other qualities traditionally associated with femininity in the Baroque such as peace, earth, night, sleep, and death are also well-suited to vibrato.²⁶⁹ Moens-Haenen argues that vibrato would occur more frequently in music of this character than in music portraying such emotions as strength, rage, hate, and force, or happiness, brightness, light, and joy, etc.²⁷⁰ A healthy, well-supported, and facile vocal technique typically includes vibrato, so that spirited arias with florid ornamentation naturally lend themselves to a flexible vibrato. In this author's opinion, Moens-Haenen's contention that

²⁶⁷William Vennard agrees that skilled singers vary the vibrato rate when emotionally involved in song expression. He states, "This is one of the marks of a great artist, whose technical foundation is so correctly established that he can afford to sing `naturally,'" implying involuntary emotional stimulation of the vibrato rate (Vennard, 196).

²⁶⁸Moens-Haenen, "Vibrato im Barock," 384.

²⁶⁹Ibid.

²⁷⁰Ibid.

arias containing angry and strong sentiments should not have as much vibrato as *cantabile* arias is more in keeping with efficient vocal function than her argument that other happier emotions would not have used vibrato.²⁷¹ Moens-Haenen also points out the obvious inherent quality of tremulousness in vibrato for use in the description of fear and trepidation.²⁷²

Opera

It is in the operatic literature of Handel that the greatest freedom with regard to vocal ornamentation is found. Opera provided the greatest opportunity for ornamentation and personal display in Handel's music because of the excellent vocal abilities of his soloists, the secular nature of the librettos, and the general atmosphere of indulgence present in the opera house. Today, recitative should include the necessary *appoggiature* and, perhaps occasionally, a cadential trill or very modest in-time cadenza at the end of the recitative. Such flourishes should not interrupt the musical flow of the scene, however. Ornaments in the first statement of the A section of *da capo* arias should be minimal: *appoggiature*, occasional trills, obligatory cadential trills, and occasional divisions consisting of slides or interval-filling figures such as passing notes.

In a *da capo* aria, the return of the A section should contain the greatest amount of embellishment, and this may be abundant providing it stays within Handel's melodic

²⁷¹Moens-Haenen does not take into account healthy vocal technique and is often skeptical that natural vocal vibrato carried any significance for the Baroque musician (Moens-Haenen, "Vibrato im Barock," 381-82).

²⁷²Moens-Haenen, "Vibrato im Barock," 384.

framework. Dean writes that Handel's own embellishment of the *Ottone* arias "gives every encouragement to boldness," noting that Handel ornaments practically every phrase. Dean also goes on to note the "all too common practice" today of decorating the return of the A section so that a new melody appears (one which is "necessarily inferior" and without justification).²⁷³ By Handel's own ornamental example, the original melody will be "changed" by embellishment, but it should not be obliterated beyond recognition with regard to melodic contour or general compass, compositional style, or *Affekt*. Aria embellishment which retains the basic framework of the melody even occasionally touching above the original line (but always retaining the overall basic contour and direction of Handel's melodic line), is appropriate. Divisions including scalar passages, passing tones, sequential patterns, gap-filling patterns, *trillo*, triplet figures, and fixed ornaments such as trills, *appoggiature*, turns, and occasional mordents are also appropriate. Rhythmically, ornaments should only be as complex as each individual singer can execute. Wide leaps larger than the interval of a sixth (only occasionally did Handel use the leap of an octave), are to be used sparingly. Leaps larger than one octave, rocket figures,²⁷⁴ full arpeggios or sequences of arpeggios are inappropriate and are much better suited to the later classic or romantic music.²⁷⁵

²⁷³Dean, ed., *G. F. Handel: Three Ornamented Arias*, Preface.

²⁷⁴Tosi considered rockets, which he characterized as passages of scales, are "for beginners" (Tosi [Foreman], 103). Tosi would have considered Farinelli's numerous passages of repeated scale figures very inappropriate. "Rocket" can also be interpreted to mean a rapid shooting upward scale passage.

²⁷⁵Dean notes that, "We can be sure they [Handel's singers] did not improvise in the style of Mozart or Bellini" (Dean, "The Recovery of Handel's Operas," 110).

Operatic cadenzas should follow the established eighteenth-century conventions and rules listed in Chapter 2 and should be of a modest nature. Cadenzas should usually remain in time, especially at the conclusion of the first statement of the A section and the end of the B section. Cadenzas should only involve the addition of a measure or two to the aria when the accompaniment invites such action by Handel's own placement of a fermata or sustained chord in the accompaniment, and, even in such a case, an out-of-time cadenza is not mandatory. Sentiment, tempo, accompanimental structure, and the technical facility of the singer should be determining factors as to length and placement of cadenzas in Handel.

Cantata

In Handel's music, solo chamber cantata ornamentation is more similar to the ornamentation practice of the operatic stage than that of the oratorio. Handel's cantatas were written to be sung by Italians schooled in the operatic tradition; yet, as in any Baroque chamber music, a certain amount of subtlety, refinement, and polish is necessary because of the formal and intimate chamber setting. Much of the distinction between cantata and operatic ornamental style relates to the amount of vocal force necessary due to the differing sizes of the performance halls and accompanimental forces employed in the two genres. Bacon includes a particularly insightful discourse on this subject:

The essential distinctions between public [opera] and private [chamber] performance are many. They lie not only in extent and variety of power or in finish. The accessory circumstances of place and audience operate in inverse proportions in these particulars. Less power, less variety, is required in private; but infinitely more polish than in public; nor does this explanation apply solely to vocal execution. It applies equally to selection and to the manner; it applies to the

quantity and the quality of tone, to ornament and to expression in its general acceptance.²⁷⁶

Ornamentation in Handel's cantatas should be patterned on the same principles as that for opera listed above, except with an even greater attention to the precise execution of the intricate patterns. When singing a cantata, one should not incorporate the same amount of volume, bravura-style scalar passages, and/or dramatic out-of-time cadenzas as in opera.

The theater, orchestra [solo voice with orchestra], and chamber, are as three degrees in all the branches of the art—and, as they descend, delicacy takes the place of force, sober conception and execution, of excited imagination and polished with the nicest accuracy—high finish, of display. All the parts must be reduced and polished with the nicest accuracy—prepared as it were for the approximation and microscopic examination of the connoisseur. . . . Tone is mellowed by distance. In practising [*sic*] for the theater or the orchestra a singer can scarcely be said to hear with his own ears, and hence it so often happens that the stage ruins the individual for performance upon any considerably smaller scale.²⁷⁷

Because textual clarity is very important in cantata, and elocution is less important in opera, clear diction and rhythmic pacing in recitative should receive much attention. A distinct clarity of textual delivery should be cultivated in the recitatives, and they should be sung without trills and *passaggi*.²⁷⁸ The chamber cantata, because of its intimate setting, is well suited to an ornamentation style which incorporates numerous fixed ornaments and intricately-styled rhythmic divisions that highlight the subtle vocal abilities of the performer.

²⁷⁶Bacon, 48.

²⁷⁷Ibid., 49.

²⁷⁸Tosi (Foreman), 42.

Oratorio

Ornamentation in the oratorios should be on a much simpler scale than that in the operas or cantatas. Solemnity, propriety, "dignity, simplicity, and pathos" are qualities revered by the English in sacred music.²⁷⁹ There should be no excessive displays of individual virtuosity: "the singer must always remember that he is addressing himself to his hearers upon the most important subject that can occupy the human heart."²⁸⁰ Delivery of the text is paramount: therefore, recitative must be sung with care and simplicity using only the necessary *appoggiature* and only occasionally a final cadential flourish of a trill, or perhaps a modest in-time cadenza such as that which Handel wrote for *Samson*.

Arias may be embellished with the most modest of ornaments: *appoggiature*, trills, mordents, turns, small scalar passages, or passing tones. Elaborate decorations in oratorio are not appropriate. A lack of ornamentation in the oratorios is not appropriate, but excessive displays are equally unsatisfactory. Cadenzas should be on a more modest scale than those found in operas, and, in arias of the most reverent of sentiments, should be reserved for the end of the aria. Elaborate out-of-time cadenzas are definitely inappropriate.²⁸¹ The inclusion of cadenzas to conclude the first statement of the A

²⁷⁹Bacon, 29.

²⁸⁰Ibid., 31.

²⁸¹Larsen is especially adamant about the "abuses" he feels occur in performances today when singers freely ornament and add extensive cadenzas in the Italian manner to the religious oratorios (Jens Peter Larsen, "Oratorio versus Opera," trans. Alfred Mann, *Opera Quarterly* 3 [Autumn 1985]: 35-50).

section and at the end of the B section is inappropriate except in the case of discreet in-time decorations in addition to the obligatory cadential trill.²⁸²

In all the genres, ornamentation should be conceived that appropriately displays the singer's personal vocal abilities while remaining within the bounds of dignity and propriety in service to Handel's musical and dramatic conception. Although one of the inherent purposes of ornamentation was to display a singer's vocal prowess, the most "tasteful" (according to Tosi, Burney, Quantz, *et al*) embellishments in each genre were designed with grace, refinement, delicacy, and a certain amount of restraint in order to refrain from being completely self-serving.

²⁸²This author disagrees with Peter Wishart who freely advocates out-of-time cadenzas in the oratorios. Wishart's added cadenzas, as in "I know that my Redeemer liveth," are what this author would call excessive. In this aria he suggests, "an expressive lingering and curving figure," such as in m. 151 on p. 41 (the figure employs sixteenth notes with five added beats to the cadence). Wishart notes, "editors and conductors should *not* write cadenzas in tempo to save themselves problems of catching the singers. The trill should look after that. If cadenzas were to be in time there would be no point in stopping the orchestra" (Wishart argues that a pause in the accompanimental forces at cadences justifies a cadenza in the oratorios). This author advises that all cadenzas in the oratorios should remain in time, except in the most rare of cases (see Wishart's discussion of cadenzas on pp. 6-7 of *Messiah Ornamented*).

CHAPTER 4

SELECTED ORNAMENTED ARIAS FOR SOPRANO

This chapter includes seven Handel arias and two recitatives ornamented in a style based on the author's reading of appropriate sources from Handel's time. These ornamented selections seek to serve as a musical summary of the material presented thus far in this document. Because of the subjective, improvisatory, and individualistic nature of the art of ornamentation, the reader may disagree with some of the author's ornamental additions. There are an infinite number of embellishments possible for each one of the selections chosen, because each singer's ornamentation should match his or her own vocal ability. The recitatives and arias presented in this chapter seek to provide the modern singer with examples of fully ornamented selections (including fully written out *da capo* arias) from a variety of genres and compositional styles.

Selection

The selection of arias for this document was a formidable task because of the scope of Handel's vocal output. Once the decision was made to limit the choices to those arias originally written specifically for the female soprano voice, the choices were narrowed, since many soprano roles in the operas were originally written for *castrati*. In the selection of opera and oratorio arias, the decision was made to further limit the choices to well-known works that included many arias in contrasting styles. The final choices were two contrasting arias from the Italian opera *Giulio Cesare*, two from the

oratorio *Judas Maccabeus*, a short arioso from the English opera *Semele*, and two contrasting arias from two different cantatas. The arias were selected with attention to the representation of various tempos, meters, forms (both through-composed and *da capo*), and dramatic emphases. Since ornamentation of recitative in the three genres is treated similarly, it was considered unnecessary to include separate examples of both *secco* and *accompagnato* styles from each genre. Therefore, two recitatives are presented—one *secco* from a cantata and one *accompagnato* from the opera *Semele*.




Editorial Procedures

Each of the ornamented selections uses as its basic frame of reference Handel's own notation as presented in the Chrysander edition of the work.²⁸³ The format of each selection is the same: this author's ornamented melodic line is presented above Handel's original melody, which is above the continuo line. In the case of *da capo* arias, the *da capo* repetition has been fully notated in order to reveal more clearly appropriate ornamentation possible for both the first statement of the A section as well as its repeat. Measure numbers and the author's own metronome markings have been added to facilitate reference and study, and all tempo markings, dynamics, and figured bass symbols have been retained that are not obviously part of Chrysander's editorial additions. Tempo indications included above Chrysander's piano reduction of the scores are editorial additions and are not included here.

²⁸³See the bibliography for full references of each of the Chrysander volumes.

Certain specific notational practices need to be clarified. The author's added *appoggiature* are notated as large, regularly-sized notes, except in the case of *appoggiature* which precede a cadential trill, which are notated with little notes. Performance notes on a few fixed ornament signs that have been employed for ease in notation follow.

The symbol *tr* indicates a standard trill (either at cadential points or mid-phrase) that should be performed for the full duration of the principal note. The author prefers the upper auxiliary starting pitch for trills in all instances except in the case in which the melody note preceding the note on which there is to be a trill is one half or one whole step above it. In this case, a main note starting pitch is acceptable (see Chapter 2, p. 30). Cadential trill endings (anticipatory or turned) are notated with regularly-sized notes in all instances. Trill endings should be performed as the note values indicated, except where tempo necessitates a shortened note value, as where the ending could be rhythmically shortened to fit with the speed of the performer's trill (i.e., a sixteenth note ending could be shortened to a thirty-second note value, et cetera).

In this document, the symbol  indicates a regular or half mordent (whichever the tempo and principal note value allow), the symbol  indicates an inverted mordent, and the symbol  indicates a standard five-note accented turn. Dynamic markings such as *p*, *mf*, and *f* have been introduced above the ornamented line on occasion in order to show places where dynamic contrasts are desirable. These dynamic indications, however, should be viewed as relative indications based on the size of the singer's voice.

The Ornamented Arias and Recitatives

Cantata

The first aria to be ornamented is "Sarai contenta un dì" (You will one day be pleased), from the cantata of the same name. Of particular interest is the unique opening melodic phrase which encompasses the interval of a ninth with wide leaps for the voice. Because this phrase is repeated several times, the aria lends itself easily to ornamentation. Written in common time, with an *adagio* tempo, it is the only *adagio* selected for ornamentation in this study.²⁸⁴ Handel's use of a minor key (F minor) helps to portray the dejected nature of the text. The translation is as follows:²⁸⁵

Sarai contenta un di,	You will one day be pleased;
Nice, mi partirò.	Nice, I shall depart.
Già che tu vuoi così,	Since you wish it thus,
t'ubbidirò.	thus shall I obey you.

The recitative and aria which follow "Sarai contento un dì" reveal that the protagonist's lover has not taken his vows seriously, forcing a break in the relationship.

The ornamentation employed here represents the highly refined delicacy and intricacy of embellishment necessary for an intimate and discriminating chamber audience. Many phrases include small note values that highlight the singer's vocal flexibility and precision. The author prefers a slow tempo (metronome marking ♩ = 80)

²⁸⁴No tempo indication is included in this score because there is none provided in Chrysander's edition. However, the recent scholarly edition of A. V. Jones does indicate an *Adagio* tempo. See Handel, G. F., 10 Solo Cantatas for Soprano and Basso Continuo, ed. A. V. Jones (London: Faber Music Limited, 1985), 1:26.

²⁸⁵The translations of each cantata excerpt printed in this chapter are taken from Handel, G. F., 10 Solo Cantatas for Soprano and Basso Continuo, 1:39.

which emphasizes the *Affekt* of resignation and permits the performance of rhythmically intricate ornaments. Numerous *appoggiature*, which create harmonic tension followed by resolution, are employed in order to emphasize the general *Affekt* of longing in this relationship. Trills are frequently placed on words of significance such as, "partirò" (I shall depart) and "t'ubbidirò" (I shall obey you), and at cadential points.

The first statement of the A section of this *da capo* aria is ornamented with a modest use of fixed ornaments including trills and *appoggiature*, and one use of divisions in the form of passing notes in m. 10 on the oft-repeated phrase, "Sarai contenta un dì." As in all the arias ornamented in this chapter, the B section is ornamented following the practice discussed in Chapters 2 and 3. Ornaments in the B section become more intricate, with the insertion of interval-filling thirty-second notes often leading to *appoggiature*, such as in measures 16-17 and 21-22. The sequence of 7-6 suspensions in mm. 18-19 is fully retained as trills and *appoggiature* are inserted on the longer notes. In measures 22, 23, and 24 *appoggiature* ornament the final notes of phrases on the repeated text, "così t'ubbidirò." Similarly, Handel elongated phrases by as much as one full beat's length (see Ch. 3, Fig. 16). The *da capo* receives the most elaborate embellishment with the addition of *appoggiature*, trills, turns, and divisions. The divisions include the insertion of triplets and sextuplets in both sixteenth and thirty-second note values (see mm. 27, 31-33), and a dragging style downward scale passage in m. 29. Successive phrases and cadences receive more extensive embellishment as the aria progresses, such as that on beat four of m. 33, which incorporates a thirty-second note scalar passage leading to an upward *appoggiatura*. Phrases in measures 33, 34, and

37 follow Handel's example of extending the melodic compass of the piece, only to return to the principal melodic pitch at the end of the phrase.

The end of each major section of this aria is ornamented with an in-time cadenza, owing to the fact that Handel provides no fermatas or suspended accompaniments on which to freely extemporize out-of-time cadenzas. Thirty-second notes provide rhythmic and melodic interest at the cadenzas at the ends of each major section. The cadenzas at the end of the first statement of the A section (m. 13) and at the same point in the *da capo* (m. 37) incorporate the most musical interest on the name, "Nice," instead of on the more emotional word, "partirò," because Handel provided more embellishment space at that point. The word "partirò" is the imperative point in the phrase upon which to insert the cadential trill. The cadenza at the end of the B section (m. 24) is modest and in-time, but the addition of the upper octave provides a heightened sense of drama before the return of the A section. The intricate use of thirty-second notes in the final cadenza (m. 37) extends the melodic compass to a climactic high A-flat, yet stays with the time constraints of the measure. The concluding syllable is elongated with an upward *appoggiatura* and a written out inverted mordent figure. Upward *appoggiature*, when used sparingly, can create particular musical poignancy.

Sarai contenta un dì

1 $\text{♩} = 80$

Ornamented

Original

Continuo

3

Sa - rai con - ten - ta un dì. sa - rai con - ten - ta un dì Ni -

6

ce mi par - ti ro. Ni - ce, si, si mi par - ti

tr *tr*

8

rò, sa - rai con - ten - ta mi par - ti rò, mi par - ti

6 6^b b 6 6^b

10

rò, sa - rai con - ten ta un dì, Ni - ce ni par - ti

b b

12

rò, par - ti rò, par - ti rò, Ni - ce mi - par - ti

6 7^b

14

rò. Giac-chè tu vuoi co - sì, co - sì giac -

4
b

17

chè tu vuoi co - sì, tu vuoi co - sì, t'ub-bi - di - rò, t'ub-bi - di - rò,

7 7 6 b b 7 (6) 7 6

20

t'ub - bi - di - rò, giac - chè tu vuoi co - sì, co - sì, tu

6
4

22

vuoi co - sì t'ub - bi - di - rò. co -

This system contains measures 22 and 23. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two flats, and the time signature is 3/4. Measure 22 ends with a fermata over the final note.

24

sì t'ub - bi - di - rò.

This system contains measures 24 and 25. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Measure 24 includes a triplet of eighth notes. Measure 25 includes a sixteenth-note triplet and a fermata over the final note.

27

Sa - rai con - ten - ta un dì, sa -

This system contains measures 27 and 28. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Measure 27 includes two triplet markings over eighth notes. Measure 28 includes a fermata over the final note.

29

rai con - ten - ta un dì, Ni - ce mi par - ti - rò, Ni -

31

ce, si, si mi par - ti - rò, sa - rai con - ten - ta

33

mi par - ti - ro, mi par - ti - ro, sa - rai con - ten - ta un

35 *tr* *tr*

di Ni - ce mi par - ti ro, par - ti - ro, par - ti -

6

Detailed description: This system contains measures 35 and 36. The vocal line (top staff) features a melodic line with trills (tr) over the notes 'mi' and 'ti'. The piano accompaniment (bottom staff) consists of a steady eighth-note bass line. A '6' is written below the piano staff at the end of measure 36.

37 *tr*

ro, Ni - ce mi par - ti - ro.

7 4

Detailed description: This system contains measures 37 and 38. The vocal line (top staff) continues the melody with a trill (tr) over the note 'mi'. The piano accompaniment (bottom staff) continues with eighth notes, ending with a chord marked '4' and a fermata over the final note.

"Quando sperasti, o core" (When did you hope, o heart), from the cantata of the same name, is a *secco* recitative in the key of G minor and leads directly to the following aria in the same key. In this recitative Handel wrote out the obligatory cadential fourth *appoggiatura* at the final cadence. There are several other occasions where *appoggiature* may be added where Handel notated the melodic line with two successive notes of the same pitch. For example, these include mm. 2 and 6 where descending fifth *appoggiature* have been inserted, and mm. 3, 4, and 8, where this author used both *appoggiature* from below (in order to stress particularly expressive words such as "tormento") and above (as prepared by leap on beat one of m. 7). Similarly, an *appoggiatura* by step adds a pleading quality to the phrase "Torna, Fille" in m. 5. Two brief passing notes have been inserted into m. 7 to link the interval of a fourth where Handel composed three consecutive notes on the same pitch following the eighth rest.

The translation of the recitative is as follows:

Quando sperasti, o core,	When did you hope, o heart,
così dolce alimento	for such sweet fare
al tuo fiero tormento,	for your fierce torment,
al tuo dolore?	for your grief?
Torna Fille, e ritorna	Return, Phyllis, and give back
la cara pace all'anima;	sweet peace to (my) soul,
e da tempeste	and from storms
il sen torna a la calma.	return my breast to calm.

"Non brilla tanto il fior" (The flower is never so bright) follows the recitative, "Quando sperasti, o core." It is a fitting aria for ornamentation because of its typically Handelian *siciliano* character, as well as its distinctive wide-ranging melody (the opening phrase encompasses the interval of a ninth). Both of the cantata arias ornamented in this document display Handel's more mature vocal style consisting of flowing melodic lines,

as opposed to the angular intervallic jumps and abrupt harmonic changes found in many of his early cantata arias (ca. 1706-1710). This graceful melody adapts itself more easily to a characteristic style of cantata ornamentation, including numerous fixed ornaments and rhythmically intricate interval-filling divisions. The translation is as follows:

Non brilla tanto il fior	The flower is never so bright
quando che riede il sol,	as when the sun smiles
a dargli vita.	to give it life.
Quanto che gode il cor,	So the heart finds pleasure
se riede a togli il duol	if delightful Phyllis smiles
Filli gradita.	to take away the pain.

The ornamentation in the first statement of this *da capo* aria consists only of cadential and end-of-phrase trills, *appoggiature*, *messa di voce* (m. 22, on the two tied dotted-quarter notes), passing note figures (mm. 19-20), and, in mm. 25-26, modest divisions (resembling an extended turn figure) which comprise the in-time cadenza to the end of the A section. Ornamentation in the B section becomes more elaborate with the inclusion of fixed ornaments such as trills, *appoggiature*, and a mordent, as well as numerous divisions. Sixteenth note triplets (mm. 31, 38), and thirty-second note scalar passages (mm. 32, 35), and interval-filling passing notes (m. 34) add delicacy and flourish for a spring-like *Affekt*. The in-time cadenza in m. 38 incorporates a high B-flat for emphasis at the end of the section (m. 38).

The embellishment of the *da capo* emphasizes the bright, sunny *Affekt* of the entire aria through its increased use of intricate rhythmic and melodic patterns. The open intervals of the third in the first two phrases (mm. 43, 44) provide ample opportunity for passing notes, and cadential trills are also included. The phrases that follow receive progressively more embellishment in the form of trills, turns, *appoggiature*, *messa di*

voce, and frequent use of triplet-figure divisions. Triplet figures fit well within the *siciliano* tempo as they help to emphasize the inherent rhythmic lilt of the triple division of the beat. A quintuplet figure is employed to provide rhythmic and melodic interest as the phrase nears the cadence in m. 50, similar to the one Handel incorporated in another aria of *siciliano* tempo, "Affanni del pensier" (see Ch. 3, Fig. 14). The sequence in m. 53-54 is maintained and embellished with trills on the long notes.

Recitative: Quando sperasti, o core

Aria: Non brilla tanto il fior

1

Ornamented

Original

Continuo

Quan - do spe - ra - sti, o co - re co - si dol - ce a - li - men - to al tuo

3

fie - ro tor - men - to al tuo do - lo - re? Tor - na, Fil - le e ri - tor - na la ca - ra pa - ce all'

7

al - ma, e da tem - pe - ste il sen tor - na al la cal - ma.

9 Andante ♩ = 40

Musical score for measures 9 and 10. It features three staves: two treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The tempo is marked 'Andante' with a metronome marking of ♩ = 40. Measures 9 and 10 are mostly rests in the upper staves, with the bass staff containing a melodic line.

11

Musical score for measures 11 and 12. It features three staves: two treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. Measures 11 and 12 are mostly rests in the upper staves, with the bass staff containing a melodic line.

13

Non bril - la tan - to il fior quan - do che ric - de il

Musical score for measures 13, 14, and 15. It features three staves: two treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The lyrics are: "Non bril - la tan - to il fior quan - do che ric - de il". The melody is primarily in the upper staves, with the bass staff providing accompaniment.

15

sol, quan - do che rie - de il sol a dar - gli vi -

tr

This system contains measures 15 and 16. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). Measure 15 ends with a fermata over the word 'sol'. Measure 16 begins with a trill (tr) over the word 'a'.

17

ta; non bril - la tan - to il

This system contains measures 17 and 18. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Measure 17 begins with a fermata over the word 'ta;'. Measure 18 ends with a fermata over the word 'il'.

19

fior quan - do che rie - de il sol, che rie - de il sol a

tr

This system contains measures 19 and 20. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Measure 19 begins with a trill (tr) over the word 'fior'. Measure 20 ends with a fermata over the word 'a'.

21 *tr*

dar - gli vi - ta. a dar - gli vi -

This system contains measures 21 and 22. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. A trill (tr) is indicated above the final note of measure 22. The music is in a minor key with a common time signature.

23

ta non bril - la tan - to il fior quan - do che vic - ne il sol a -

This system contains measures 23 and 24. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The music continues in the same key and time signature.

25 *tr*

dar - gli vi - ta. a dar - gli vi - ta.

This system contains measures 25 and 26. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. A trill (tr) is indicated above the final note of measure 26. A triplet of eighth notes is marked with a '3' above it in measure 25. The music concludes in the same key and time signature.

27

27

29

tr

Quan - to che go - de il cor, — se rie - de a tor - gli il

29

31

3

duol, — se rie - de a tor - gli il duol, a tor - gli il duol, —

31

33 *tr* *tr*

Fil - le gra - di - ta! quan - to che go - deil cor. se

35 *s* *tr*

ric - dea tor - gli il duol, a tor - gli il duol, Fil - le gra - di -

37 *tr* 3 3

ta, Fil - le, Fil - le gra - di - ta.

39

Musical score for measures 39-40. The score consists of three staves: two treble clefs and one bass clef. The key signature is one flat (B-flat). Measures 39 and 40 are mostly empty in the upper staves, with some rests. The bass staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes.

41

Musical score for measures 41-42. The score consists of three staves: two treble clefs and one bass clef. The key signature is one flat (B-flat). Measures 41 and 42 are mostly empty in the upper staves. The bass staff contains a melodic line with quarter and eighth notes.

43

Musical score for measures 43-44. The score consists of three staves: two treble clefs and one bass clef. The key signature is one flat (B-flat). The first staff contains a vocal line with lyrics and trills. The second staff contains a piano accompaniment for the vocal line. The bass staff contains a bass line.

Non bril - la tan - to il fior quan - do che rie - de il

45

sol. quan-do che rie - de il sol a dar - gli vi -

47

ta; non bril - la tan - to il

49

fior quan-do che rie - de il sol, che rie - de il sol a

51

dar - gli vi - ta, a dar - gli vi -

53

ta, non bril - la tan - to il fior quan - do che vic - ne il sol a

55

dar - gli vi - ta, a dar - gli vi - ta.

57

The image shows a musical score for three staves, numbered 57. The top two staves are in treble clef with a key signature of one flat (B-flat). They contain whole rests for the first two measures and a quarter rest in the third measure. The bottom staff is in bass clef with the same key signature. It contains a melodic line: measure 57 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; measure 58 has a quarter note B4, quarter note A4, quarter note G4, quarter note F4; measure 59 has a quarter note E4, quarter note D4, quarter note C4, and a half note B3.

Opera

Italian Opera

Giulio Cesare is an excellent opera from which to select arias to be ornamented because of the diverse types of arias written for the *prima donna*, Cleopatra. The two arias chosen are of contrasting tempi and *Affekt*: the well-known *largo da capo* aria, "V'adoro, pupille" (I adore you, o eyes), and the allegro *da capo* aria with violin section obbligato, "Da tempeste il legno infranto" (By tempests the ship wrecked). These arias will be presented in the order in which they appear in the opera.

"V'adoro pupille" is sung in Act II, scene 1, when Cleopatra and her attendants receive Julius Caesar. In this aria, Cleopatra declares her love for Caesar through a gracious and stately melody in triple meter in F major. Handel's setting of the unadorned melody (consisting primarily of quarter and eighth notes) provides ample room for embellishment. The amount and style of embellishment used (a generous mix of fixed and free ornamentation) is influenced by the tempi and sentiments of the arias and the regal character of Queen Cleopatra. The translation of the aria is as follows:²⁸⁶

V'adoro pupille,
saette d'amore,
le vostre faville
son grate nel sen.
Pietose vi brama
il mesto mio core,

ch'ogn'ora vi chiama

You I adore, eyes,
lightnings of Love,
[the] your sparks
are welcome in [the] (my) heart.
Compassionate you desires
[the] sad my heart
(My sad heart desires you to be
compassionate,)
for always you it calls,

²⁸⁶ Arthur Schoep and Daniel Harris, Word-by-Word Translations of Songs and Arias. Part II: Italian (Metuchen, N.J.: The Scarecrow Press, Inc., 1972), 130.

l'amato suo ben.

the beloved its treasure.
(for it always calls you,
its beloved treasure.)

This ornamented version employs modest embellishments such as trills, *appoggiature*, *messa di voce*, and divisions, including slides and turned figures, in the first statement of the A section. As this section progresses, more ornaments are introduced, culminating in a modest in-time cadenza (m. 30). Because of the repetitive nature of the text and musical motives in the A section, most ornament placements were chosen from the standpoint of musical consideration and overall *Affekt*. In the B section, ornaments embellish words of significance with passing notes, trills, and several five-note accented turns, all within the basic framework of the original melody. Handel's frequent practice of replacing duple figures with triplet figures was followed in m. 39. The in-time cadenza at the end of the section (m. 47) utilizes a leap of a fourth in order to incorporate a high A, which is immediately left by descending stepwise motion returning to within the original melodic framework. The cadenza concludes with a five-note accented turn on the final pitch (m. 48). Julius Caesar's four measure recitative ("The Thunderer in heaven lacks a melody to rival so lovely a song"), which Handel inserted before the beginning of the *da capo*, is retained in this document. Two *appoggiature* are included, one each in m. 51 and m. 52.

The *da capo* is liberally ornamented, yet the framework and direction of Handel's melody is never destroyed. Such plentiful ornamentation is indicated by Cleopatra's queenly character, the *Affekt* of courtly love (the declaration of her love for Caesar), the *largo tempo*, and by Handel's repetitive treatment of the melodic phrases. Numerous

trills are used at cadential points and in phrases which are repeated (mm. 53-60, and m. 80) enhancing the elegant and regal atmosphere of the scene. The sequence in mm. 62-66 is maintained, although each phrase is ornamented with neighboring tones or turned figures. Scalar passages, slides, passing notes, triplet and quintuplet figures are also employed by using both sixteenth and thirty-second notes. The concluding cadenza remains in-time because there is no fermata or held note on which to freely extemporize. In order to emphasize the final cadence, the cadenza rises to its conclusion one octave above Handel's original.

V'adoro, pupille
(Giulio Cesare)

1 Largo $\text{♩} = 60$

Ornamented

Original

Violoncelli

V'a - do - ro, pu - pil - le sa - et - te d'A -

5 *tr* *tr*

mo - re, le vo - stre fa - vil - le son gra - te nel sen; v'a

10

do - ro, pu - pil - le, le vo - stre fa - vil - le son

14 *tr* *tr*

gra - te, son gra - te nel sen, va -

This system contains measures 14 through 18. It features a vocal line with two trills (tr) over the first and fifth notes of the first phrase. The accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The music is in a minor key and 4/4 time.

19

do - ro, pu - pil - le, sa - et - te d'A - mo - re, le

This system contains measures 19 through 22. The vocal line continues with a steady eighth-note accompaniment. The accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff.

23 *tr* *tr*

vo - stre fa - vil - le son gra - te nel sen,

This system contains measures 23 through 26. It features a vocal line with two trills (tr) over the first and fifth notes of the first phrase. The accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff.

27

le vo - stre fa - vil - le son

30

gru - te nel sen.

36

Pie - to - se vi bra - ma il me - sto mio co - re, ch'ogn'

41

o - ra vi chia - ma l'a - ma - to suo ben. ch'ogn'

45

o - ra vi chia - ma l'a - ma - to suo ben.

49 (CESARE)

Non hain cie - lo! To - nan - te me - lo - dia, che pa - reg - gi un si bel'

(CLEOPATRA)

52

can - to. Va - do - ro, pu - pil - le, sa -

56

ci - te d'A - mo - re. le vo - stre fa - vil - le son

60

gra - te nel sen; v'a - do - ro, pu - pil - le. le

64

vo - stre fa - vil - le son gra - te. son

68

gra - te nel sen, v'a -

71

do - ro, pu - pil - le, sa - ci - te d'A -

74

mo - re, le vo - stre fa - vil - le son

77

— gra - te nel sen, le

80

vo - stre fa vil - le son gra - te - nel sen.

85

The image shows a musical score for three staves, numbered 85. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with the same key signature. The first two staves contain whole rests for the first two measures and a whole note chord in the third measure. The bottom staff contains a melodic line: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a half note A1.

The second aria from *Giulio Cesare*, "Da tempeste il legno infranto," is a fiery *allegro* in E major with the violin section in obbligato throughout. The violin obbligato either plays in unison with the voice, echoes the voice, plays an accompanimental role, or is silent for brief sections throughout the aria, which allows for more elaborate vocal embellishment in those measures. For these reasons, the obbligato part has been fully notated in this ornamented version in the hope that it will provide a better frame of reference for the embellishments. The *Affekt* of this aria, revealed through the rigorous sixteenth note divisions and the major key, is victory:

Da tempeste il legno infranto,
se poi salvo giunge in porto,
non sà più che desiar.

Così il cor tra pene e pianto,
or che trova il suo conforto,
torna l'anima a bear.

By tempests the ship wrecked,
if then safe it arrives in port,
not knows more what to desire.
(knows nothing more to desire.)

So the heart, amid pains and weeping,
now that it finds [the] its comfort,
returns the soul to bless.
(makes the soul happy again.)²⁸⁷

This aria was chosen for ornamentation because the *allegro* tempo in common time is characteristic of many similar Handel arias. It is considerably ornamented already by Handel's use of divisions, indicated trills, and passages of *trillo* (mm. 92-95). Yet many of these passages are repetitive, and there are no indicated embellishments at the obvious cadenza points, affording numerous opportunities for further elaboration in each section of this *da capo* aria. Because of the melismatic nature of Handel's original melodic line, the only embellishments employed in this ornamented version in the first

²⁸⁷Ibid., 124.

statement of the A section are cadential trills, a few passing notes, and a modest in-time cadenza (mm. 58-59).

The B section is more elaborately embellished with the addition of trills and various divisions that retain the basic framework of Handel's melody and two in-time cadenzas at the major cadences. *Appoggiature* are not as appropriate in an *allegro* aria of such a victorious *Affekt* as they are in a *cantabile* aria, yet a few are used in this aria at textual points where the musical poignancy created by the *appoggiatura* is desired. These points include m. 84 on the word "pianto" (tears), mm. 94 and 97 on "bear" (bless), and an upward *appoggiatura* on "bear" at m. 99. The first major cadence of the section (mm. 78-80, in the relative minor) is given an in-time cadenza which extends to the neighboring tone of a high B-natural for the soprano. The concluding cadence of the section (mm. 98-99) also extends to a high B-natural by the unexpected leap of a sixth which quickly returns to round out the phrase with a trill and a concluding *appoggiatura*.

The *da capo* begins with the soprano and obbligato violin section in unison (m. 109), thus necessitating that any vocal embellishment not clash with the obbligato line.²⁸⁸ Passing and neighboring notes are employed until m. 113, at which point the violins begin an accompanimental figure of pulsated eighth notes. Accented five-note turns embellish the disjunct melodic line, and trills, various turned figures, passing notes, and

²⁸⁸It is unclear whether an obbligato section such as indicated in this score (Chrysander notes the violin part as "violoni," plural) would have been ornamented. It seems that ornamentation by a section would be unlikely since one of the hallmarks of good embellishment was the art of improvisation. Solo obbligato players most likely did ornament their obbligato lines in solo vocal arias (see John Spitzer, "Improvised Ornamentation in a Handel Aria with Obbligato Wind Accompaniment," *Early Music* 16 [November 1988]: 514-22).

scalar passages adorn the remainder of the aria. The triumphal nature of the text is reflected in the increased use of ornamental notes, including those reaching a higher melodic compass than Handel's original melody in m. 121, the rapid coloratura effect of *trillo* in mm. 123-124, 142-143, and 146-147, and a highly embellished statement of the principal theme (once again with the violins in unison with the principal melodic line) in m. 130ff. Sixteenth note triplets, similar to Faustina's usage (Ch. 3, Fig. 29, m. 40ff), are inserted which give further brilliance to the arpeggios in mm. 130 and 133. Upward *appoggiature* are also employed in mm. 149-150 in the *da capo* section as melodic figures leading into the final melisma and cadenza. At mm. 150-151 the *da capo* is elaborated with a higher tessitura than that of Handel's original melodic line, leading directly to the concluding measures of this victorious aria. An unusual out-of-time cadenza provides a fitting conclusion to the aria, because Handel provides space for such with his inclusion of a one-beat rest preparation for the concluding cadence. Handel also omits the obbligato at this point, allowing more freedom for ornamentation for the singer. The exultant *Affekt* of this aria combined with the forceful allegro tempo, pulsating melodic lines, and the regal character of Cleopatra all justify a splendid out-of-time cadenza (m. 158).

Da tempeste il legno infranto
(Giulio Cesare)

Allegro ♩ = 92

Violini

Ornamented

Original

Continuo

1

tr

3

3

6

Musical score for the first system, measures 6-8. The score is in G major (one sharp) and 3/4 time. It consists of four staves: a vocal line and three piano accompaniment staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of three staves, with the bottom staff using a bass clef. The music features a melodic line in the vocal part and a rhythmic accompaniment in the piano part.

9

Musical score for the second system, measures 9-11. The score is in G major (one sharp) and 3/4 time. It consists of four staves: a vocal line and three piano accompaniment staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of three staves, with the bottom staff using a bass clef. The music features a melodic line in the vocal part and a rhythmic accompaniment in the piano part. The lyrics "Da tem - pe - steil" are written below the vocal line.

p

Da tem - pe - steil

12

le - gnò in - fran - to, se poi sal - vo

tr

15

giun - ge in por - to, non sà più che de - si - ar.

18

Musical score for measures 18-20. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex melodic line in the upper staves with various ornaments and trills, and a more rhythmic bass line. Trills are marked with 'tr' above the notes.

21

Musical score for measures 21-24. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex melodic line in the upper staves with various ornaments and trills, and a more rhythmic bass line. Trills are marked with 'tr' above the notes. The lyrics "che de - si - ar," are written below the second staff.

24

Musical score for measures 24-27. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four staves. The first staff is empty. The second and third staves contain melodic lines with trills (tr) in measures 25 and 27. The fourth staff contains a bass line with rests in measures 24 and 25, and notes in measures 26 and 27.

28

Musical score for measures 28-31. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four staves. The first staff is empty. The second and third staves contain melodic lines with trills (tr) in measure 29 and a forte (f) dynamic marking in measure 30. The lyrics "che de - si - ar," are written below the second staff in measure 29. The fourth staff contains a bass line.

29

31

p

tr

da tem - pe - stej le - gnojn fran - to,

34

da tem - pe - ste il le - gno in fran - to.

tr

This musical system contains measures 34, 35, and 36. It features four staves: a vocal line, a piano accompaniment line, and two additional staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are 'da tem - pe - ste il le - gno in fran - to.' with a trill (tr) marking above the final note of the vocal line.

37

se poi sal - vo giua - ge in por - to, non sà più che

This musical system contains measures 37, 38, 39, and 40. It features four staves: a vocal line, a piano accompaniment line, and two additional staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are 'se poi sal - vo giua - ge in por - to, non sà più che'.

40

de - si - ar.

This system contains three staves of music. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes. The middle staff is a vocal line with lyrics 'de - si - ar.' and a long horizontal line indicating a sustained note. The bottom staff is a bass clef with a key signature of three sharps, providing a harmonic accompaniment with eighth and sixteenth notes.

43

tr *tr*

tr *tr*

This system contains four staves of music. The top staff is a treble clef with a key signature of three sharps and a 2/4 time signature, showing a melodic line with rests. The second and third staves are treble clefs with a key signature of three sharps, featuring melodic lines with eighth notes and trills marked with 'tr'. The bottom staff is a bass clef with a key signature of three sharps, providing a harmonic accompaniment with eighth notes.

45

che de - si - ar.

This system contains measures 45 and 46. It features four staves: three treble clefs and one bass clef. The key signature has three sharps (F#, C#, G#). The music consists of a complex piano accompaniment with many sixteenth notes and a vocal line. The vocal line has a trill (tr) over the word 'ar'.

47

se poi sal - vo giun - ge in por - to. non sa

This system contains measures 47, 48, 49, and 50. It features four staves: three treble clefs and one bass clef. The key signature has three sharps (F#, C#, G#). The music continues with the piano accompaniment and vocal line. The vocal line has lyrics under the notes.

50

più che de - si - ar,

tr *tr* *tr*

tr *tr* *tr*

Detailed description: This system contains measures 50, 51, and 52. It features four staves: a vocal line and three piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line has lyrics 'più che de - si - ar,' with a long horizontal line extending from the end of the phrase. The piano accompaniment includes several trills marked with 'tr' in the upper staves.

53

tr

Detailed description: This system contains measures 53, 54, 55, and 56. It features four staves: a vocal line and three piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano accompaniment includes several trills marked with 'tr' in the upper staves.

56

Musical score for measures 56-57. The score consists of four staves. The first staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a series of chords. The second and third staves are treble clefs with a key signature of three sharps, containing a rapid sixteenth-note melodic line. The fourth staff is a bass clef with a key signature of three sharps, containing a simple bass line. Trills (tr) are indicated above the final notes of the second and third staves.

58

Musical score for measures 58-61. The score consists of four staves. The first staff is a treble clef with a key signature of three sharps and a common time signature, containing a melodic line with a trill (tr) and a forte (f) dynamic marking. The second staff is a treble clef with a key signature of three sharps, containing a melodic line with the lyrics "non sà più che de - si - ar." written below it. The third staff is a treble clef with a key signature of three sharps, containing a melodic line. The fourth staff is a bass clef with a key signature of three sharps, containing a bass line.

61

Musical score for measures 61-63. The system consists of four staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The second and third staves are empty. The bottom staff is in bass clef and contains a bass line with eighth notes and rests.

64

Musical score for measures 64-66. The system consists of four staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The second and third staves are empty. The bottom staff is in bass clef and contains a bass line with eighth notes and rests.

67

Musical score for measures 67-69. The score consists of four staves: a vocal line and three piano accompaniment staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a treble clef and contains a melodic line with eighth and sixteenth notes. The piano accompaniment consists of three staves, with the bottom staff (bass clef) providing a rhythmic and harmonic foundation.

70

p

tr

3 3

Co - sì il cor - tra pe - ne e pian - to. or che tro - va il

Musical score for measures 70-72. The score consists of four staves: a vocal line and three piano accompaniment staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a treble clef and contains a melodic line with eighth and sixteenth notes. The piano accompaniment consists of three staves, with the bottom staff (bass clef) providing a rhythmic and harmonic foundation. The lyrics are: "Co - sì il cor - tra pe - ne e pian - to. or che tro - va il". The score includes dynamic markings (*p*), trills (*tr*), and triplets (3).

73

suo con - for - to, tor - na l'a -

76

ni - ma u be - ar.

78

tor - na l'a - ni

This system contains measures 78 and 79. It features a vocal line with lyrics and three piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest in measure 78 and starts in measure 79 with the lyrics "tor - na l'a - ni". The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff.

80

ma a be - ar, co - sì il

This system contains measures 80 and 81. It features a vocal line with lyrics and three piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest in measure 80 and starts in measure 81 with the lyrics "ma a be - ar, co - sì il". A trill (tr) is marked above the first note of the vocal line in measure 81. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff.

83

cor - tra pe - ne e pian - to, or che tro - va il suo con -

86

for to. tor - na

80

Ia - ni - ma a be - ar.

tr *tr* *tr*

82

tr

94

mf

a be - ar,

95

mp

98

tor - na l'a - ni - ma a be - ar.

100

tr

103

Musical score for measures 103-105. The score is in 3/4 time and consists of four staves. The key signature has three sharps (F#, C#, G#). The first staff (treble clef) contains the main melody, featuring eighth-note runs and quarter notes. The second and third staves (treble clef) are empty, indicating rests for those parts. The fourth staff (bass clef) provides a bass line with eighth-note patterns and quarter notes.

106

Musical score for measures 106-108. The score is in 3/4 time and consists of four staves. The key signature has three sharps (F#, C#, G#). The first staff (treble clef) contains the main melody, featuring eighth-note runs and quarter notes. The second and third staves (treble clef) are empty, indicating rests for those parts. The fourth staff (bass clef) provides a bass line with eighth-note patterns and quarter notes.

108

p

Da tem - pe ste il

111

le - gno in fran - to, se poi sal - vo

114

giun - ge in por - to. non sà più che de - si -

This musical system contains measures 114 and 115. It features four staves: a grand staff with two treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). The melody in the upper treble staff includes a triplet of eighth notes in measure 115. The vocal line in the second staff has lyrics: "giun - ge in por - to. non sà più che de - si -". The piano accompaniment is shown in the third and fourth staves.

116

ar. tr tr tr tr

This musical system contains measures 116 and 117. It features four staves: a grand staff with two treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). The melody in the upper treble staff includes a trill in measure 117. The vocal line in the second staff has lyrics: "ar." followed by trills marked "tr". The piano accompaniment is shown in the third and fourth staves.

110

che

This musical system covers measures 110 and 111. It features four staves: a grand staff (treble and bass clefs) and two vocal staves (treble clefs). The key signature is three sharps (F#, C#, G#). Measure 110 shows a vocal line with three trills, each marked with 'tr'. The piano accompaniment includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand. Measure 111 continues the vocal line with more trills and the piano accompaniment. The word 'che' is written at the end of the vocal line in measure 111.

122

de - si - ar,

This musical system covers measures 122 and 123. It features four staves: a grand staff (treble and bass clefs) and two vocal staves (treble clefs). The key signature is three sharps (F#, C#, G#). Measure 122 shows a vocal line with a trill marked 'tr' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern in the right hand and a steady bass line in the left hand. Measure 123 continues the vocal line with a melodic phrase. The words 'de - si - ar,' are written under the vocal line in measure 122.

124

che

This system contains measures 124 and 125. It features four staves: a grand staff (treble and bass clefs) and two vocal staves (treble clefs). The key signature is three sharps (F#, C#, G#). Measure 124 shows a vocal line with two trills marked 'tr' and a piano accompaniment. Measure 125 continues the vocal line with another trill and the word 'che' written below the staff.

126

de - si - ar:

This system contains measures 126 and 127. It features four staves: a grand staff and two vocal staves. The key signature is three sharps. Measure 126 shows a vocal line with a trill marked 'tr' and the lyrics 'de - si - ar:'. A forte dynamic 'f' is indicated above the piano staff. Measure 127 shows the continuation of the piano accompaniment.

128

p

da tem - pe - ste il le gno in

131

fran - to, da tem - pe - ste il le gno in

134

fran - to, se poi sal - vo

137

giun - ge in por - to, non sà più che de - si - ar,

140

Musical score for measures 140-141. The score is written for four staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes, with some trills and slurs. The first staff has a treble clef, the second and third have treble clefs, and the fourth has a bass clef.

142

Musical score for measures 142-143. The score is written for four staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The music features trills (tr) and slurs. The first staff has a treble clef, the second and third have treble clefs, and the fourth has a bass clef.

144

che de - si - ar,

tr

Detailed description: This system contains measures 144 and 145. It features four staves: a vocal line and three piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest in measure 144 and enters in measure 145 with the lyrics "che de - si - ar,". A trill (tr) is indicated above the final note of the vocal line in measure 145. The piano accompaniment consists of a right-hand treble staff with a flowing sixteenth-note pattern and a left-hand bass staff with a steady eighth-note accompaniment.

146

se poi sal - vo giun - ge in - por - to, non su

Detailed description: This system contains measures 146 and 147. It features four staves: a vocal line and three piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest in measure 146 and enters in measure 147 with the lyrics "se poi sal - vo giun - ge in - por - to, non su". The piano accompaniment features a complex texture with sixteenth-note patterns in both the right and left hands of the treble staff, and a steady eighth-note accompaniment in the bass staff.

149

5

più che de - si - ar.

tr

Detailed description: This system contains measures 149 and 150. It features four staves: two treble clefs and two bass clefs. The key signature has three sharps (F#, C#, G#). The melody in the first treble staff is a series of eighth notes. The second treble staff contains a vocal line with lyrics 'più che de - si - ar.' and a trill marked 'tr' on the final note. A fingering '5' is indicated above a sixteenth-note run. The bass staves provide a steady accompaniment.

151

tr *tr*

Detailed description: This system contains measures 151 and 152. It features four staves: two treble clefs and two bass clefs. The key signature has three sharps (F#, C#, G#). The melody in the first treble staff continues with eighth notes. The second treble staff has a trill marked 'tr' on the first note and another 'tr' on the second note. The bass staves continue with their accompaniment.

153

Musical score for measures 153-155. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four staves. The top staff contains a melody with quarter and eighth notes. The second and third staves contain a complex, fast-moving accompaniment with many sixteenth and thirty-second notes. The bottom staff is a bass line with quarter notes.

156

Musical score for measures 156-157. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four staves. The top staff has a whole rest in measure 156 and a whole note in measure 157. The second staff has a melodic line with a trill (*tr*) in measure 156 and a flourish (*s*) in measure 157. The third staff has a melodic line with a trill (*tr*) in measure 156 and the lyrics "non sa più che" in measure 157. The bottom staff is a bass line with quarter notes.

158

de - si - ar.

tr.

159

f

163

Musical score for measures 163-165. The score is written for four staves. The top staff (treble clef) contains the main melody, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of eighth and sixteenth notes, with some rests. The second and third staves (treble clef) are empty, indicating rests for those parts. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes, providing a rhythmic accompaniment.

166

Musical score for measures 166-168. The score is written for four staves. The top staff (treble clef) contains the main melody, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of eighth and sixteenth notes, with some rests. The second and third staves (treble clef) are empty, indicating rests for those parts. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes, providing a rhythmic accompaniment.

English Opera

Handel composed two works in English, *Hercules* (1745), and *Semele* (1744), that defy the traditional categories of Italian opera and English oratorio. *Semele* is based on a hedonistic story from ancient Greek mythology; however, Handel described the work as "after the Manner of an *Oratorio*,"²⁸⁹ presumably since he originally intended the work to be performed without staging.²⁹⁰ Today *Semele* is generally regarded as an opera, whether presented unstaged in the traditional oratorio concert form, or staged as in many twentieth-century performances.²⁹¹ Two selections from *Semele*, an accompanied recitative and an arioso, have been selected for ornamentation in order to present the embellishment style for this hybrid type of opera. Ornamentation in works such as *Semele* or *Hercules* is operatically conceived, but tempered by the fact that by the time these works were composed, Handel was using English soloists almost exclusively.²⁹²

"Ah me, what refuge," from Act I is the only example of accompanied recitative in this document. In this recitative *Semele* laments that she must marry a mortal man

²⁸⁹Larsen, *Handel, Haydn, and the Viennese Classical Style*, 65.

²⁹⁰Although *Semele* was never performed in a staged manner in his lifetime, Handel made elaborate stage directions for the work. Such mental conceptions of the unstaged works provided a vision which "controlled the form and gestures of the music itself" (Dean, *Handel's Dramatic Oratorios and Masques*, 36).

²⁹¹Larsen, "Oratorio versus Opera," 10-11.

²⁹²It should be noted that Handel did use Italian singers in the only revival of *Semele* ever produced in his lifetime (December, 1744), and that these singers substituted Italian arias from his operas *Arminio*, *Alcina*, and *Giustino* (as well as some English songs) into the performance. It is presumed that these singers sang in *Semele* with full Italian operatic style replete with embellishment (Dean, *Handel's Dramatic Oratorios and Masques*, 393).

while in love with a god. The recitative is accompanied by strings and continuo throughout (although only the continuo part is printed here). Since a recitative of this type is supported with the full string section, a slightly more ornamental approach may be taken with the melodic line, such as the connecting scalar passage (m. 5) and the filling in of interval gaps (mm. 12-13) at emotional points. *Appoggiature* are included in the same manner as would be expected in Italian opera or English oratorio.

This recitative is followed immediately by a delicate *larghetto* arioso, "Oh Jove! in Pity," in which Semele further pleads with the god Jove (Jupiter) to show her what to do. Handel's original melody is a marvelous example of a simple, repetitive melodic line which invites judicious embellishment. The ornamentation in this aria consists of numerous cadential trills prepared by mournful *appoggiature* (as notated by little notes), and such divisions as connecting scalar passages, turned note figures, and passing notes. Because *Semele* is a work in English, most embellishing notes, except those of the in-time cadenza (mm. 62-63) and the connecting scalar passage in mm. 30-31, remain totally within the melodic framework of the original in deference to the English propensity for a simpler ornamental style.

Recitative: Ah me, what refuge
 Aria: Oh Jove in Pity
 (Semele)

1

Omamented

Ah me. ah me! what re- fuge now is

Original

Continuo

4

left me? how va-rious, how tor-ment - ing are my mi - se-ries! Oh Jove,

8

oh Jove, as - sist me! Can Se - me - le fore - go thy love, and to a

11

mor-tal's pas-sion yield? Thy vengeance will o'er take such per-fi-dy.

(f) p f

14

If I de-ny my fa-ther's wrath I fear.

p f

18 *Larghetto andante, e sempre piano* ♩ = 72

Oh Jove! in pit-y teach me

6/5 3/4/2 6 6/6

25

which to choose, oh

31

Jove! in pity teach me which to choose,

38

incline me to comply, or help me to re -

44

fuse, in - cline me to com - ply, or help, or help me.

50

or help me, or help me to re - fuse!

56

teach me which to choose,

6 b 4/2 3 4/2 6/5

62

or help me to re - fuse!

66

Oratorio

The well-known *Judas Maccabeus* provides numerous soprano arias from which to choose interesting examples of embellishment. *Judas Maccabeus* was chosen as the oratorio from which to provide ornamented arias because the ever-popular *Messiah* has already received ornamental treatment in several sources.²⁹³ The first selection from *Judas Maccabeus* to be ornamented here is "Pious Orgies," a through-composed aria in a *largo* tempo.

The phrase "pious orgies" refers to reverent, devoted, unrestrained worship. Because of this predominant sentiment and the fact that Handel's English oratorios were embellished less than the other vocal genres, the ornamentation chosen for this aria is very modest and restrained. The form is in three parts (seven measures each), and each part repeats the same text and remains in the key of G major. This aria is not a *da capo* form, yet one aspect of the third section (which begins in m. 19) resembles the first—the upward scale passage on the text, "Will to the Lord ascend and move" (compare m. 22 and m. 9). This scale passage is the only true melodic repetition in the aria; therefore ornamentation usually employed on repetitive phrases is not included in this ornamented example. Instead, simple ornaments such as *appoggiature* are employed in order to emphasize the emotional, devoted nature of the text, and trills, passing tones, and turned figures complete the ornamental devices. Because of the *largo* tempo, trills are often prepared with *appoggiature* notated by little notes. Slide figures adorn the repeated

²⁹³These most notably include, Peter Wishart's *Messiah Ornamented*, Watkins Shaw's 1992 edition of *Messiah*, and the chapter, "Style in Performance," in John Tobin's *Handel's Messiah: A Critical Account of the Manuscript sources and Printed Editions*.

upward scale passage in m. 22. A very modest in-time cadenza consisting of a three-note division and trill prepared by an *appoggiatura* concludes the aria. All embellishments have been kept totally within Handel's original melodic compass because of the *Affekt* of piety, devotion, and worship, and in the knowledge that Handel's English singers preferred unadorned melody in oratorio arias, especially those of such serious sentiments.

Pious Orgies
(Judas Maccabeus)

1 Largo, e sostenuto $\text{♩} = 40$

Ornamented

Original

Continuo

4

Pi - ous or - gies, pi - ous airs,

7

de - cent sor - row, de - cent pray'rs,

9

will to the Lord as-cend and move his pi-ty, his pi-ty and re-gain his love.

12

Pi-ous or-gies, pi-ous airs, de-cent sor-row, de-cent

15

sor-row de-cent pray'rs, will to the Lord as-cend and move his pi-ty.

18 *tr*

his pi - ty. and re - gain his love. Pi - ous or - gies, pi - ous airs, de - cent

21 *tr* *tr*

sor - row, de - cent pray'rs, will to the Lord as - cend and move his pi - ty his

24 *tr*

pi - ty and re - gain his love.

"Come, Ever Smiling Liberty," in contrast to the devotional "Pious Orgies," is a spritely *andante* in 6/8 time with a light-hearted theme that invites the singer to embellish more freely. The ornamentation employed here, however, is still less elaborate than the intricate embellishments appropriate to the cantata genre and the more bravura embellishments of the opera. Ornaments used in this modified *da capo* aria include trills, *appoggiature*, inverted mordents, staccato articulation, and divisions such as passing notes, neighbor tones, and scalar passages that frequently fill in interval gaps. Triplets are often used to fill in larger note values (as in mm. 70 and 77), as well as to replace duplet figures (m. 41). Because of the many repetitive phrases, dynamic variations such as *messa di voce* and echo effects or *crescendi* are employed. As in the cantata and opera arias ornamented in this chapter, embellishment increases as the aria progresses and as melodic phrases are repeated.

An in-time cadenza adorns the end of each major section. The end of the first statement of the A section includes the addition of a scalar passage of triplet figures encompassing the interval of an octave (m. 41). This cadenza begins on a pitch other than Handel's original because the addition of the brief high A for the soprano provides a sense of climax to the section. The end of the B section's cadenza includes passing notes, neighbor tones, *appoggiature*, and a trill (mm. 57-60). The final cadence includes triplet figures and the lively addition of a quick octave leap incorporating a dotted-eighth note high A. The cadenzas (mm. 41 and 78) are the only places, aside from an occasional neighbor tone or slide figure, where the ornamented version significantly exceeds Handel's original melodic compass.

Come, Ever Smiling Liberty
(Judas Maccabeus)

1 *Andante* ♩ = 50

Ornamented

Original

Continuo

4

Come, e - ver smil - ing li - ber - ty,

8

and with thee bring thy jo - cund train, come, e - ver

14 *f*
tr
 3
 smil - ing li - ber - ty, and with thee bring thy jo - cund train, come, e - ver smil - ing,
tr

18 *mf* *mp*
tr *tr*
 smil - ing, li - ber - ty, and with thee bring thy jo - cund train, and with thee bring thy
tr *tr*

4
2

22 *mp* *mf* *f*
 3
 jo - cund train, thy jo - cund train, thy jo - cund train, and with thee bring thy

26 *tr*

jo - cund train. Come, e - ver

f

30

smil - ing li - ber - ty, come, e - ver smil - ing li - ber - ty, and with thee bring thy

34 *tr*

jo - cund train thy jo - cund, jo - cund train, and with thee bring thy

38 *mf* *mp*

jo - cund train, thy jo - cund train, and with thee bring thy

42 *tr*

jo - cund train. For

47

thee we pant, and sigh for thee, we pant for thee, with

52

whom e - ter - nal plea - sures reign, for thee we pant, we

56

sigh for thee, with whom e - ter - nal plea - sures reign.

61

Come, e - ver smil - ing li - ber - ty, and with thee bring thy jo - cund train,

65

come, e - ver smil - ing li - ber - ty.

69

come, e - ver smil - ing li - ber - ty. and with thee bring thy jo - cund train, thy

73

jo - cund. jo - cund train. and with thee bring thy

78

jo - cund train.

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